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ABSTRACT

One of the surest signs of professionalism in any field of endeavor is the establishment of standards of performance by which the general public and those who work in the profession may judge the adequacy and effectiveness of its institutions. The establishment by the American Association of Museums (AAM) of a national program of accreditation is an important indicator that the museums of the nation are emerging as a profession. More museums will continue to apply for participation in this accreditation program; and as the number of fully accredited institutions grows, the strength of museums on a national level will increase, lending added strength to the museum professions. This book begins with the history of the AAM accreditation, program, and continues with the definition of accreditation for the AAM. The accreditation procedures and the visiting committee procedures are then examined. The appendixes contain: biographies and photographs of accreditation committee; official application forms; visiting committee narrative report; testimonials for accreditation; and a list of accredited museums as of May 1973. (Author/PG)

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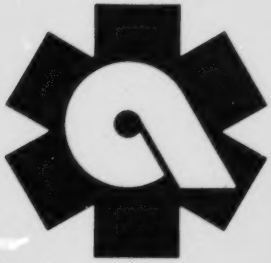

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By: Marilyn Hicks Fitzgerald,
AAM Accreditation Secretary

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MUSEUM ACCREDITATION: PROFESSIONAL STANDARDS

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Preface

One of the surest signs of professionalism in any field of endeavor is the establishment of standards of performance by which the general public and those who work in the profession may judge the adequacy and effectiveness of its institutions. The establishment by the American Association of Museums of a national program of accreditation is an important indicator that the museums of the nation are emerging as a profession. Three years ago, when the Accreditation Commission held its first meeting, many people viewed with some skepticism the proposal to evaluate the nation's museums and identify those which met acceptable standards of performance. A "wait and see" attitude was evident both in the rate of applications and in the questions addressed to Commission members at various gatherings. Even some of the applicants confessed that they were participating more out of a sense of loyalty to the Association than of confidence in the program.

Today few will dispute the permanence of the program or its effect on the profession. Only by the most strenuous efforts have the Commission's volunteer visiting committees been able to keep pace with the number of applications. The Commission's files are replete with letters from museum directors attesting to the enormous help they received from going through the accreditation process, and from museum professionals thanking the Commission for the personal benefits they derived from serving on a Visiting Committee.

The success of the program would not have been possible without the cooperative efforts of many people. The original Accreditation Committee devised a program in theory that in practice has required no major modifications and few refinements. The members of the Accreditation Commission have exceeded the norms of professional dedication in the amount of work they have given to make the program a success; and in Marilyn Hicks Fitzgerald the Association has had an Accreditation Secretary whose contributions to the program are known to few, but invaluable to many. The largest share of the credit for success, however, must go to the members of the profession itself, who by working together for this program and serving as members of the visiting committees, have made possible what may very well be the biggest forward step in the history of the American museum movement.

William T. Alderson
Chairman
April, 1973

Introduction

Six years ago, the need for museum accreditation was so evident that the American Association of Museums agreed to devote a substantial amount of its resources to the task. Accreditation by its nature required the museum profession to identify and agree upon standards of museum operation, and to commit itself to apply the standards objectively and with absolute integrity. Mr. Charles Parkhurst, then President of the AAM, appointed the original AAM Accreditation Committee in May, 1968. The persons appointed were chosen to represent museums of art, history and science of varying size and geographic location. Each appointee brought to the Committee peer respect from his museum interest.

The Committee met ten times during the next two years, specifying standards and presenting them in a clear, concise and realistic report to members of the profession. Finally, the Committee recommended procedures by which museum accreditation could be applied.

At its Annual Business Meeting in San Francisco, in June, 1969, the membership of the AAM gave unanimous approval of the principles of accreditation as outlined in the interim report of the Accreditation Committee and authorized the AAM Council to approve the procedures to implement the accreditation program. The history of museum accreditation, the initial meetings of the committee and formal implementation since June, 1970, is a matter of record and is set forth in this report.

The need for accreditation must be understood by every member of the profession. In the early sixties, museums grew in public attention and needed to measure themselves against objective, professional standards of operation for their own confidence and the confidence of the public they served. If the museum profession itself could not develop and apply standards, special interest groups and potential sources of support outside the profession would have developed their own standards. Such outside standards would have run the risk of haphazard or emotional specification and application. Frankly, these risks were too great to chance; so the museum profession deserves credit for biting the bullet and establishing and applying its own criteria. Since the program's inception in June, 1970 through April, 1973, 223 museums have received full accreditation, and a total of 543 museums have applied.

More museums will continue to apply for participation in this program; and as the number of fully accredited institutions grows, the strength of museums on a national level will increase, lending added strength to the voice of the museum profession as it speaks with pride and accomplishment to the public it serves. This book, *Museum Accreditation: Professional Standards*, is necessary to

incorporate the valuable experience of the first three years of the program, its refinements, its importance and its increased opportunities.

The procedures set forth in this edition constitute the form of accreditation. The information contained in the instructions to the Visiting Committees and the decision to adhere to the original definition provide the substance of the program. Anyone interested in the operation and continued existence of museums will be interested in museum accreditation.

Kyran M. McGrath, Director
American Association of Museums
April, 1973

HISTORY OF AAM ACCREDITATION PROGRAM

The American Association of Museums

The American Association of Museums is the professional organization of museums in the United States. It also serves individuals professionally or otherwise interested, such as trustees in museums. Founded in 1906 and governed by an elected Council, its policies are carried out by a director and professional staff from offices in Washington, D.C. Among other objectives, the Association strives to raise museum standards and build a stronger museum profession through many programs, especially through museum accreditation.

Background of Accreditation

Before 1970, museums in the United States were governed according to widely varying standards. Museum professionals, recognizing that uniformity of operation was neither possible nor desirable, nevertheless felt a compelling need to define guidelines and attainable professional standards of cultural and educational service to which a museum should aspire. For this reason, the American Association of Museums undertook a program of accreditation to establish and apply minimal standards of museum operation.

While it was recognized for many years at the national and regional level that a major responsibility before the AAM was the development of an accreditation system for museums, it was not

until May, 1968, that the first step was taken with the appointment of a committee to study the problem and to prepare a report. At that time, President Charles Parkhurst, Assistant Director, National Gallery of Art, Washington, D.C., created the AAM Accreditation Committee and appointed the following individuals as members: William T. Alderson, Director, American Association for State and Local History, Nashville, Tennessee; Weldon D. Frankforter, Director, Grand Rapids Public Museum, Grand Rapids, Michigan; Richard Grove, Deputy Assistant Secretary for History and Art, Smithsonian Institution, Washington, D.C.; Hugo G. Rodeck, Director-Emeritus, University of Colorado Museum, Boulder, Colorado; Holman J. Swinney, Director, The Strong Museum, Rochester, New York; Vernal L. Yadon, Director, Museum of Natural History, Pacific Grove, California; and Charles E. Buckley, Director, St. Louis Art Museum, St. Louis, Missouri. Mr. Buckley served as Chairman; and William C. Steere, President, New York Botanical Garden, Bronx, New York, who succeeded Charles Parkhurst as President of the AAM on May 27, 1968, joined the committee as an *ex officio* member. Kyran M. McGrath, who came to the AAM as Director in April, 1968, attended the meetings of the committee and assisted its progress. [Appendix 1: Biographies and Photographs]

Financing for the expenses of the committee was provided on October 1, 1968, by a grant in the amount of $10,000, made to the AAM by the Smithsonian Institution. On November 25, 1969, the Smithsonian Institution, by supplemental agreement, extended the grant in the amount of $4,000. [Appendix 2: Record of Accreditation Committee Meetings]

Following appointment of the committee President Parkhurst instructed its chairman and members to devote their attention to the matter of accreditation so the AAM would have a strong case to bring before its members not later than the annual business meeting scheduled for May 26, 1969, in San Francisco. From early August 1968, when the committee held its first meeting, to the 1969 annual business meeting, work on accreditation progressed steadily.

Momentum for museum accreditation was accelerated by the message in *America's Museums: The Belmont Report* (by the Federal Council on the Arts and Humanities to President Johnson, November 25, 1968): ". . . it is urgent that the American Association of Museums and its member institutions develop and agree upon acceptable criteria and methods of accrediting museums."

On May 26, 1969, the committee's interim report was accepted by President William C. Steere and the AAM Council in San Fran-

cisco. On the same day the interim report was read to the membership at the business meeting. Mr. Buckley moved that the following resolution be approved:

> Resolved, that the Council of the American Association of Museums reconfirms the desirability of a system of accreditation of museums, accepts the report of the Accreditation Committee appointed by AAM President Charles Parkhurst at the 63rd Annual Meeting, and recommends that the membership:
>
> 1. adopt the principles of that report,
> 2. authorize the Committee to continue in session in order to define the methods to be followed, and
> 3. authorize the Council to implement the resulting action of the committee.

The motion was seconded by Mr. Thomas P. F. Hoving, Director, Metropolitan Museum of Art, and, after discussion, it was approved unanimously.

Congressman John Brademas (D., Ind.), Chairman of the Select Education Subcommittee, House Committee on Education and Labor, said in his address to that same annual meeting, ". . . the museum community should develop standards of accreditation against which the excellence of individual museums can be measured. Federal support should not be provided to museums which have not reached a level of quality accepted in the museum field. I therefore congratulate you of the American Association of Museums on the adoption this week of a resolution approving the principle of accreditation."

The Accreditation Committee presented its final report to President Steere and the AAM Council in New York City on June 4, 1970. The accreditation program was formally established, and procedures for implementing museum accreditation and the process of applying the approved professional standards began on that date. [Appendix 3: Letter of Transmittal from Accreditation Committee] Dr. Steere, President of the AAM, appointed William T. Alderson, Director of the American Association for State and Local History, Nashville, Tennessee, to be Chairman of the AAM Accreditation Commission. The other Commissioners were: Robert M. Hume, Assistant Secretary, Consultative Committee on National Museum Policy, National Museums of Canada, Ottawa, Ontario, Canada; George E. Lindsay, Director, California Academy of Sciences, San Francisco, California; Charles Parkhurst, Assistant Director, National Gallery of Art, Washington, D.C.; Hugo G. Rodeck, Director-Emeritus, University of Colorado Museum, Boulder, Colorado; Alexander J. Wall, President, Old Sturbridge Village, Sturbridge, Massachusetts; and E. Leland Webber, Director, Field

Museum of Natural History, Chicago, Illinois. Marilyn Hicks Fitzgerald was appointed Accreditation Secretary by Kyran M. McGrath, Director of the AAM. In May, 1972, Mildred S. Compton, Director, Children's Museum of Indianapolis, Indiana, was appointed to replace E. Leland Webber; and in August, 1972, James A. Oliver, Director, New York Aquarium, Brooklyn, New York, replaced George Lindsay. On May 1, 1973, AAM President, Charles Buckley, appointed Alexander J. Wall to be Chairman of the Accreditation Commission, succeeding Dr. Alderson, whose term expired May 8, 1973. [Appendix 4: Biographies and Photographs] A $60,000 grant from the Rockefeller Brothers Fund sustained the program for three years.

Need for Accreditation

AAM members throughout the country had voiced the concern that many museums functioned without benefit of prescribed professional standards by which their quality and performance could be judged; and there was strong opinion that the museum community as a whole should attempt self-evaluation through some instrument created by the AAM, which speaks for the majority of museums throughout the United States, to develop public confidence by certifying in some visible manner that a museum meets professional standards. For the staff and policy-making body, they felt that accreditation would further promote institutional self-confidence and engender professional pride, resulting in a strengthening of professional respect and cooperation among accredited museums. Finally, they felt that accreditation would be important to private and governmental agencies as a basis for qualitative judgment in approving requests for contributions, grants, and contracts.

The Accreditation Committee, in developing the accreditation program, recognized that accreditation was but one method of furthering unity and developing strength and confidence among museums. It was also aware that an accreditation system which tended toward the standardization of museums would be wrong and would ultimately fail because the contribution of museums to the cultural life of the nation rested firmly on the individual and sometimes unique contribution of each institution.

Although major museums have much in common, particularly in internal problems, they tend to feel somewhat apart from newer and smaller museums. Conversely, newer and smaller museums naturally identify with those that are comparable in size; yet all museums, regardless of size, wealth, or founding date seek to present themselves to the public in a professional manner and to contribute to public knowledge according to their ability. Accredi-

tation aims to show the public that museums recognize and accept their common goal, and that they seek to achieve it by adhering to attainable professional standards of quality and performance.

At the outset, the Accreditation Committee recognized the difficulties in attempting to create an accreditation system to be applied equitably to all museums; however, as its meetings progressed, and especially as members of the AAM took increasing interest in accreditation and conveyed their views to the Committee, a firmly-drawn outline developed. The Committee believed the system would be effective even though modifications might become desirable in the future, and strongly recommended to the AAM President and Council that the accreditation system, once accepted and introduced, be permitted to operate as recommended for a period of two years to allow sufficient time to demonstrate its effectiveness. The Accreditation Commission, appointed in June, 1970, adopted this recommendation and worked within the established guidelines for two years. In May, 1972, the Commission resolved to continue in the established direction and reaffirmed its position that the basic definition of a museum as contained in *Museum Accreditation: A Report To The Profession* (June, 1970) be kept as adopted: "For the purposes of the accreditation program of the AAM, a museum is defined as an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."

The Accreditation Committee developed the guidelines and theory of the Accreditation program during a series of 10 meetings from 1968 to 1970. Committee members included (from left): Charles E. Buckley (chairman), H. J. Swinney, Kyran M. McGrath, Richard Grove, William T. Alderson, Vernal L. Yadon and Hugo G. Rodeck. Missing from the photograph are Weldon D. Frankforter and William C. Steere.

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Summary

The accreditation program was adopted by the AAM and implemented for the following reasons:

- Accreditation helps develop public confidence by certifying in a visible manner that, in the opinion of the AAM, professional standards have been met.
- Accreditation significantly strengthens professional respect and cooperation among museums.
- Accreditation further promotes institutional self-confidence and engenders professional pride of accomplishment and quality on the part of the staff and policy-making body. It is helpful in creating a climate of aspiration so that a museum not yet prepared for accreditation, or one that fails in its first effort in that direction, can work toward professional standards of quality and performance which must be met to assure eventual accreditation.
- Accreditation is important in guiding private and governmental agencies which need expert opinion as a basis for qualitative judgment in connection with contributions, grants, and contracts. Accreditation is essential for museums to compete effectively with universities, colleges, libraries and hospitals for equal tax and funding treatment and for private and governmental support.

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Charles Buckley, Weldon D. Frankforter and Richard Grove in a working session of the Accreditation Committee of 1968-70

DEFINITION

Accreditation Defined

Accreditation—the establishment and maintenance of professional standards and the qualitative evaluation of organizations in the light of those standards—has long been recognized as proper for professional associations. With an accreditation program, a profession is judged by criteria selected by its own members rather than by requirements imposed by some outside force; and institutions, large or small, formative or long-established, are provided with carefully considered guidelines for judging their own success. Accreditation identifies ethical and conscientious institutions.

Principles of AAM Accreditation

The accreditation program was developed with certain general principles in view:

- Organizations, not individuals, are accreditable.
- Accreditation is not a requisite for membership in the AAM, nor is membership in the AAM a requisite for accreditation.
- The accreditation process provides an opportunity for the individual museum to undertake a rigorous self-examination, and a format in which to do it.
- Accreditation certifies that a museum is currently meeting accepted standards established by the profession, without presuming to distinguish among various grades of achievement or excellence beyond the established minima.
- Accreditation proceeds from the informed judgment of experienced individuals within the profession, based upon information supplied by the applicant museum through the accreditation process.

- The accreditation procedure is carried out in confidence except for certain basic statistical data which the questionnaires supply to the AAM headquarters for its permanent, public records.
- The principles and procedures of the accreditation system apply equally to all museums.

Basic Definition

Since the AAM accredits only museums, the accreditation system is based on a fundamental definition of a museum. Only institutions which meet all the sections of the definition are approved for accreditation; and museums must give careful study to the definition and its application to themselves *before* applying since the museum is evaluated in view of its meeting the minimum acceptable standards according to the definition.

The official definition follows:

> For the purposes of the accreditation program of the AAM, a museum is defined as an organized and permanent nonprofit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule.
>
> The key words used in the definition are further defined as follows:
>
> *Organized*
>
> . . . duly constituted body with expressed responsibilities.
>
> *Permanent*
>
> . . . the institution is expected to continue in perpetuity.
>
> *Non-Profit*
>
> The museum has produced documentary evidence of its tax-exempt status under the regulations of the U.S. Internal Revenue Service or the Canadian Department of Internal Revenue.
>
> *Essentially Educational or Aesthetic*
>
> The museum manifests its expressed responsibilities by knowledgeable utilization of its objects and exhibits for elucidation and enjoyment.
>
> *Professional Staff*
>
> . . . at least one paid employee, who commands an appropriate body of special knowledge and the ability to reach museological decisions consonant with the experience of his peers, and

who has access to and acquaintance with the literature of the field.

Stress is placed on continuity of professional staff, even seasonal employment which is continuous and not automatically terminated at the end of each season. The employee works sufficient hours to meet adequately the current demands of administration, record-keeping, and care of collections.

Collections

. . . owns and utilizes tangible objects, things animate and inanimate. The tangible objects have intrinsic value to science, history, art, or culture. The exhibits are evidence of the subject matter of the museum rather than tools for communicating what one knows of that subject matter, serving as instruments in carrying out the museum's stated purpose and reflecting that purpose.

Care

. . . the keeping of adequate records pertaining to the provenance, identification, location of the museum's holdings; and the application of current professionally accepted methods to their security and to the minimization of damage and deterioration.

Open to the Public on Some Regular Schedule

. . . regular and predictable hours which constitute substantially more than a token opening, so that access is reasonably convenient to the public. The hours and seasons the museum is open adequately support public demand.

In every aspect of the basic definition of a museum, the museum is expected to be in accordance with the recognized methods of the profession, with the minimum acceptable standards determined by the experience and judgment of the Accreditation Commission and its visiting committee. It is the purpose of the accreditation system to determine whether a museum operates at a minimum level of professional competence, adequate to the context, community, situation, and stated objectives of the museum being inspected, in accordance with the basic definition.

In its present state, the accreditation system is intended to apply to all kinds of museums, as the word "museum" is ordinarily understood. As experience grows, the Accreditation Commission will develop special procedures for institutions for which standard procedures are not appropriate. The special procedures will always parallel the general principles and definitions which the AAM believes can be applied to any museum.

The Accreditation Commission of the American Association of Museums

certifies that

has demonstrated a professional
level of museum operation
in accordance with the standards
of excellence prescribed by
the American Association of Museums,
and is hereby awarded this certificate
of museum accreditation.

Chairman

10

18

ACCREDITATION PROCEDURES

Administration

The Accreditation Commission, the ultimate authority, consists of a Chairman who serves a term of three years, and six Commissioners, serving staggered terms of six years each. The Commissioners initially appointed drew lots at their first meeting to determine which two would serve six-year terms, four-year terms, and two-year terms. No Chairman or Commissioner serves more than two consecutive full terms. Initially, and upon expiration of terms, the President of the AAM, with the corroborative approval of the AAM Council, appoints Chairmen and Commissioners. If a vacancy occurs on the Commission by reason of resignation, death, removal, or inability to serve, the President of the AAM promptly appoints a Chairman or Commissioner with the corroborative approval of the AAM Council to serve the remainder of the unexpired term. A Chairman or Commissioner may be removed from the Commission upon recommendation of the Executive Committee presented to the Council at its annual meeting, provided that notice of the presentation of such recommendation

is given in writing to each council member at least ten days in advance of the meeting, and provided that at least two-thirds of the members of the Council present and voting are in favor of such recommendation.

The Commission, itself, is served by a permanent, full-time Secretary at the AAM headquarters, who is under the administrative supervision of the Director of the American Association of Museums. The Secretary performs administrative duties and provides liaison with applicants, with members of the Commission and with the Visiting Committees. The Commission meets quarterly (in February, May, August, and November) for the time required to complete the business at hand. All papers to be reviewed at a meeting are received at the AAM office by the 15th of the preceding month. The meetings are held in Washington, D.C., in space provided by the AAM.

Application for Accreditation

A museum desiring accreditation first makes formal application by completing the Official Accreditation Application Form provided by the AAM. The application is signed by the museum's director (or equivalent chief executive officer) and the chairman of the museum's board of trustees (or other appropriate responsible officer). Before submission, the application is formally approved by the museum's board of trustees or equivalent policy-making body. If the applicant museum is a member of the AAM, it submits with its application a non-refundable fee of $50; if it is not a member, it submits a non-refundable fee of $100. [Appendix 5: Application Form]

Subsidiary or Branch Museums

In order to be accredited, a museum which is part of a larger institution (such as a university or an historical society) must be distinct enough to be separately identified and must itself adequately fulfill the definition of a museum; and, accreditation applies only to the museum concerned and not to non-museum activities of the parent organization in fields in which the AAM is not competent. It is not the intention of the AAM to suggest changes in the relationship between such a museum and its parent organization, but only to determine whether the applicant organization is a museum appropriate for accreditation by the AAM.

A branch operation of an applicant museum may apply separately as an autonomous museum or may be included (at the parent's option) as a subsidiary museum in the accreditation procedures of its parent museum. If a branch qualifies as an autonomous museum, it must apply separately. If a branch qualifies as

a subsidiary, the parent may pay a supplemental and reduced fee, which enables the subsidiary to be included in the parent's accreditation application, questionnaire and on-site evaluation. The Accreditation Commission has developed specific formulae for determining the autonomous or subsidiary status of a branch operation. [Appendix 6: Formulae for Determining Subsidiary Museum Status and Appendix 7: Procedures and Fee Structures for Autonomous and Subsidiary Museums]

The Commission believes that the policy on subsidiary museums fulfills the mandate to accredit museums rather than organizations, and not to accredit museums which have not been visited. At the same time, the Commission believes it relieves many subsidiary museums from burdensome application fees and visitation expenses while allowing them the right to separate certification and recognition if desired. The parent museum may choose the subsidiaries which are ready for accreditation, may hold until a later time those which are not prepared and may have newly acquired properties accredited later without requiring the entire network of properties to go through the accreditation process a second time.

The Questionnaire

Upon receipt of the application and fee, the AAM supplies three copies of the questionnaire to the applicant museum, which is expected to study and respond to the questionnaire within one calendar year from the date on which the questionnaire was sent from the AAM headquarters. The questionnaire is an outline for a searching self-examination by the applicant museum of its own resources, purposes, plans and performance. Each applicant museum is expected to include a considered statement of its own purposes to provide the AAM with an understanding of the overall objectives which the institution hopes to reach through its activities. (The mere statement that the museum was established in order to display its collections is not sufficient. An explanation of what ends are sought by display is needed.) The museum's condition and performance are evaluated to a great extent in the light of the purposes which the museum, itself, has defined. Though much objective information is required, the AAM always intends to consider the unique situation of each individual museum.

The original, and five photocopies of the completed questionnaire are returned to the AAM with an additional, non-refundable fee of $100, the same for member and non-member museums. The AAM office acknowledges receipt of the questionnaire and fee, and transmits the questionnaire to the Accreditation Commission for study.

Initial Review by the Accreditation Commission

At its next meeting following receipt of the applicant museum's questionnaire the Accreditation Commission acts in one of three ways:

1. The Commission may grant *interim approval*, signifying that in the Commission's tentative opinion, the applicant museum meets on paper the accepted standards established by the AAM. Interim approval does not constitute accreditation, which cannot be granted until the museum is visited by a Visiting Committee. Publicity concerning interim approval is not appropriate.

2. The Commission may *table a questionnaire* pending further information, informing the chairman of the museum's board and the museum's director in duplicate letters of further conditions to be met, or further information required. An application is not held on the table for more than one year.

3. The Commission may *reject* the museum's application and questionnaire for accreditation, informing the chairman of the museum's board and the museum's director, stating the Commission's reasons for rejection. Upon the expiration of at least one year, a museum that has been rejected for accreditation may reapply under the same procedures if it feels that it is able to meet the qualifications.

Visiting Committee Evaluation

For those museums granted interim approval, the next step is an on-site evaluation of the applicant museum by a Visiting Committee. The Commission selects a number of potential visiting committee members from its roster of noted museum professionals. The names of persons selected are sent to the applicant museum for approval. From the approved names, the Commission designates a Chairman of the Visiting Committee, who in turn, chooses one or two fellow visitors (depending on the size and complexity of the museum) from the approved names. Visiting Committees total two or three persons; and they are usually selected from the same state or region as the applicant museum. The arrangements for visitation and on-site evaluation are the complete responsibility of the Chairman. The length of the visitation varies from one to two days depending on the complexity of the applicant museum.

The Committee is expected to have access to every facility of the applicant for its inspection, verifying or dispelling the Commission's tentative judgment that the museum exists and meets the minimum standards for the accreditation. First and foremost, the museum must meet the basic definition of a museum, beyond which there are objective points of reference against which the quality and performance of the applicant museum is measured:

1. *Administration*
   a. physical plant and allocation of space
   b. duties and qualifications of museum staff
   c. organization and functioning
   d. fiscal responsibility
   e. maintenance
   f. public relations
   g. security
   h. trustee organization, policy, and delegation of authority
   i. salaries
   j. fringe benefits
   k. other considerations

2. *Curatorial*
   a. quality and suitability of collections
   b. care of collections
   c. acquisition policy and practice
   d. record keeping
   e. research
   f. identification services for the public
   g. qualifications for loans
   h. other considerations

3. *Exhibition Program*
   a. relevance of exhibitions
   b. quality of exhibitions
   c. design and interpretation of exhibitions
   d. other considerations

4. *Educational and Interpretive Program*
   a. docent program
   b. activities
   c. organized classes
   d. circulating exhibitions
   e. lectures, films, television and radio
   f. publications
   g. organized school programs
   h. graduate student training
   i. cooperative programs with colleges and universities
   j. other considerations

5. *Future Plans*

After the on-site inspection, the Committee submits a written report and a recommendation to the Accreditation Commission.

The expenses of the visiting committee members, including round-trip transportation, food, and lodging in public accommodations at a level sufficient to provide modest comfort, are borne by the applicant museum. The visiting committee procedures are explained in detail in the following chapter.

Final Evaluation by the Accreditation Commission

At its next quarterly meeting, the Accreditation Commission reviews the questionnaire, visiting committee report and recommendations, granting or withholding accreditation based on these documents. The Commission's final action results in one of three decisions:

1. Accreditation may be granted.
2. Accreditation may be tabled for a maximum of one year, pending correction of specific weaknesses, and a subsequent visit of confirmation by the Chairman of the Visiting Committee.

A tabled museum may not wholly meet a particular aspect of the basic definition. For example, a museum tabled for the "care" aspect of the definition may have good records and good preservation and conservation methods but poor security methods. The Commission's decision is based on its persuasion that the museum meets minimum acceptable standards otherwise and could correct the deficiency within a year's time. Another example is that of a museum which, at the time of the evaluation, is in the process of correcting a deficiency—it *will* meet all standards rather than *is* meeting all standards. In such cases, the Accreditation Commission withholds accreditation and tables its decision for one year. Accreditation is only granted to a museum with minimum acceptable standards that exist, rather than ones that will exist. The major reasons for tabling accreditation are found in Table 1.

3. Accreditation may be refused.

A museum may be rejected after the Commission's evaluation of the visiting committee report, checklists, and recommendation, in which case, the Commission looks to the Visiting Committee for specific reasons to support the withholding of accreditation. The reasons must be clear and understandable disabling factors based on the Committee's first-hand verification of the questionnaire answers and evaluation of the actual operations in light of the basic definition. For example, the lack of care of the collections or the failure of the museum to be educational or aesthetic in purpose—and the Commission's belief that tabling for one year would be insufficient time to correct the weaknesses and failures —would be insufficient cause for rejection. Most rejected museums have been tabled for more than one reason alone. The major reasons for refusing accreditation are found in Table 2.

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Notification of Final Action

By duplicate letters, the Chairman of the Commission notifies the Director of the museum and the Chairman of the Board of Trustees of the decision. Copies of the visiting committee report and checklists are also forwarded to the museum. A formal Certificate of Accreditation is awarded to museums approved for accreditation. If a museum's application is rejected, no announcement, other than notice to the applicant's Director and Board President, is made by the AAM. Reasons for rejection without identifying a particular museum are public information. Names of applicants are not made available; and the AAM limits itself to confirming or denying the fact that a museum is accredited. A museum not on the accredited list is not necessarily rejected, for it may be in one of the stages of the accreditation process, or it may have never applied for accreditation.

Table 1: Reasons for Accreditation Being Tabled One Year

Twenty-two museums, 4.1% of the total number of accreditation applicants, have been tabled for one year for failing to meet adequately some aspects of the basic definition of a museum as shown in the left-hand column of the table. Some museums have been tabled for more than one reason.

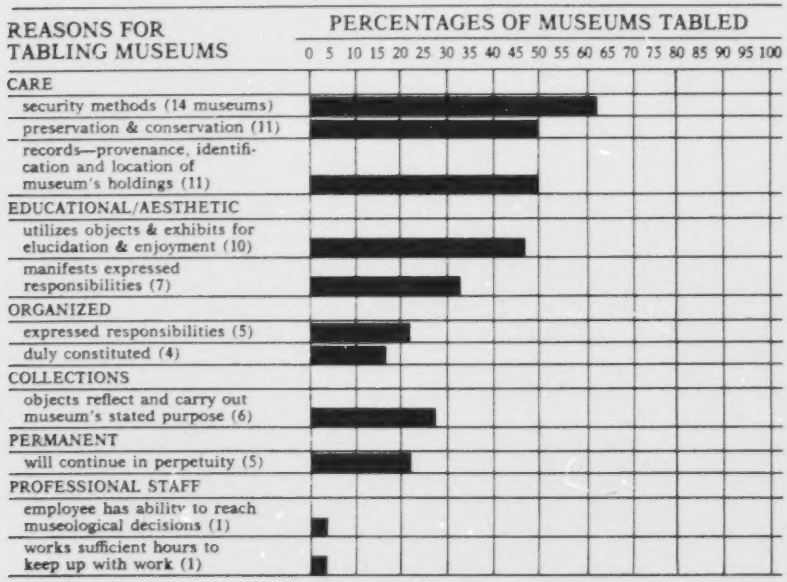
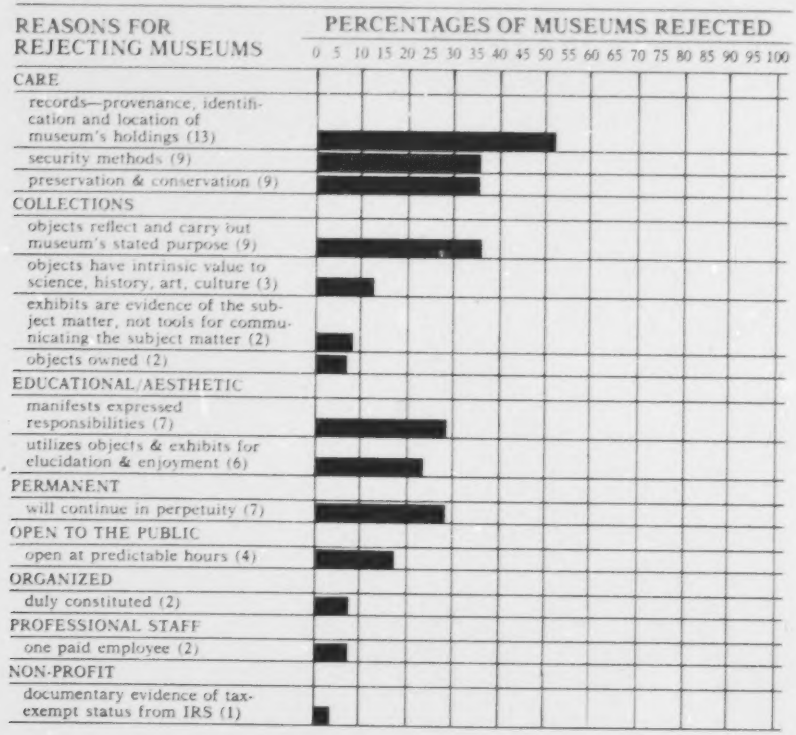

REASONS FOR TABLING MUSEUMS
PERCENTAGES OF MUSEUMS TABLED
0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100
CARE
security methods (14 museums)
preservation & conservation (11)
records—provenance, identification and location of museum's holdings (11)
EDUCATIONAL/AESTHETIC
utilizes objects & exhibits for elucidation & enjoyment (10)
manifests expressed responsibilities (7)
ORGANIZED
expressed responsibilities (5)
duly constituted (4)
COLLECTIONS
objects reflect and carry out museum's stated purpose (6)
PERMANENT
will continue in perpetuity (5)
PROFESSIONAL STAFF
employee has ability to reach museological decisions (1)
works sufficient hours to keep up with work (1)

Table 2: Reasons for Accreditation Being Refused

Twenty-five museums, 4.6% of the total number of accreditation applicants, have been refused accreditation for failing to meet specific aspects of the basic definition of a museum as shown in the left-hand column of the table. Some museums have been refused for more than one reason.


REASONS FOR REJECTING MUSEUMS
PERCENTAGES OF MUSEUMS REJECTED
0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90 95 100
CARE
records—provenance, identification and location of museum's holdings (13)
security methods (9)
preservation & conservation (9)
COLLECTIONS
objects reflect and carry out museum's stated purpose (9)
objects have intrinsic value to science, history, art, culture (3)
exhibits are evidence of the subject matter, not tools for communicating the subject matter (2)
objects owned (2)
EDUCATIONAL/AESTHETIC
manifests expressed responsibilities (7)
utilizes objects & exhibits for elucidation & enjoyment (6)
PERMANENT
will continue in perpetuity (7)
OPEN TO THE PUBLIC
open at predictable hours (4)
ORGANIZED
duly constituted (2)
PROFESSIONAL STAFF
one paid employee (2)
NON-PROFIT
documentary evidence of tax-exempt status from IRS (1)

Appeals Procedure

A museum which has been rejected may appeal the Accreditation Commission's decision by submitting an appeal and ten copies to the Accreditation Commission within 60 days of the AAM's mailing of the rejection notification. The appeal must be a documented refutation of the visiting committee's report, checklists and the Accreditation Commission's letter of notification. The appeal is sent to the Visiting Committee Chairman by the Commission for review and comment. The appeal and visiting committee's response are reviewed at the next quarterly meeting of the Commission. When a final decision cannot be reached, the Accreditation Com-

mission appoints an arbiter to make a new on-site visitation, communicate with the original Visiting Committee, file a report and make a final recommendation.

Withdrawal of Accreditation

Each accredited museum is sent a brief questionnaire based on the original, 25-page questionnaire every two years after accreditation is granted. Drastic changes in the museum's operations—for example, the loss of the paid professional staff, the sale of the collections—may result in a reevaluation of the museum and withdrawal of accreditation. The Accreditation Certificate is the property of the AAM and may be retained and displayed only so long as the museum meets the standards of accreditation as determined by the Accreditation Commission.

Re-accreditation

The Commission has not yet established the time period for re-accreditation; but it is expected that re-accreditation of accredited museums, which will involve a repetition of the entire procedure, will occur at intervals of five to ten years.

Timetable

The length of the entire accreditation process varies from applicant to applicant. No average timetable is available. The length of time depends upon response by the applicant museum, responses by the visiting committee members, and the dates the responses are received. The museum has one year to complete the 25-page accreditation questionnaire; however, it may send the questionnaire to the Commission as soon as it is completed. Some museums have completed the questionnaire within two weeks. Within two or three months after the questionnaire is reviewed and interim approval is granted, the visiting committee arrangements are begun. The scheduling of a Visiting Committee should be convenient for the applicant museum and the Visiting Committee; and postponement may be requested.

Responses from the applicant museums and the visiting committees often fall between Accreditation Commission meetings. All papers which are reviewed at a quarterly meeting of the Commission—the questionnaire, visiting committee report, checklists, recommendation—must be received no later than two weeks prior to the meeting time (the first Monday and Tuesday of February, May, August, and November). Approximately three months may be lost or gained, depending on the date the material or responses are received.

The visiting committee roster is made up of museum professionals. These members serve voluntarily and must schedule visitations in their free time or within their normal schedules. Once a committee chairman is chosen and agrees to serve, he or she has from three to six months to complete the visitation and submit a report to the Commission.

Cost of Accreditation

The basic application fees are the same for all museums, except those not members of the AAM [Appendix 7]; however, the accreditation costs vary for each museum because of different circumstances involving the visiting committee evaluation:

- the distance committee members must travel to reach the applicant museum and their mode of transportation
- the number of visitors—two or three, depending on the size and complexity of the museum
- the length of the visitation—two full days of evaluation of a large and complex museum is the maximum time allowed, but that may include four nights' lodging; or less than one day and one night's lodging for a small museum
- the costs of living in the museum's geographic location—for lodging and food in modest, public accommodations
- the fact that two or more museums in the same geographic location may share a visitation and thus divide visiting committee costs.

Confidentiality

The entire procedure of museum accreditation is treated with utmost confidence by the Accreditation Commission. Information supplied or acquired through the application and evaluation of any specific museum is not divulged outside the Accreditation Commission, the AAM accreditation staff or the Visiting Committee appointed.

Continuing Review

The criteria and procedures of the accreditation system are under continuing review and perfection by the Commission.

VISITING COMMITTEE PROCEDURES

Introduction

The visitation of an applicant museum by an appointed committee of knowledgeable professionals is a most important part of the AAM accreditation procedure. On-site visitation reveals the strengths and weaknesses of a museum, verifies the questionnaire answers and determines the existence of minimum standards. In its final decision the Accreditation Commission relies most heavily on the findings of the visiting committee, which represents the AAM during the visit.

The museum being evaluated has been granted interim approval by the Accreditation Commission; but interim approval means only that, in the opinion of the Commission, the museum appears to meet the minimum standards *on paper* and *seems* to justify the appointment of a visiting committee. The Commission depends on the visiting committee to verify or disprove that tentative judgment on the basis of the committee's first-hand, on-site evaluation of the museum's operations. The committee determines the correctness of the questionnaire answers, evaluates aspects of the museum that cannot be evaluated on paper and determines whether the applicant museum meets the minimum acceptable standards of quality and performance based on the basic definition of a museum.

Compilation of the Visiting Committee Roster

Recommendations for museum professionals qualified to serve on an accreditation visiting committee are solicited from AAM State and Regional Representatives and from Accreditation Commissioners. Candidates are expected to have served at a professional level in a museum for at least three years and to be individual members of the AAM. They are invited by the Accreditation Commission Chairman to apply for service on the Visiting Committee Roster and are asked to complete the application, the Visiting Committee Biographical Information Sheet.

The Biographical Information Sheet for each applicant is reviewed by the Accreditation Commission and the AAM Regional Representatives before the candidate is accepted and placed on the Roster. Each Visiting Committee Roster member may be called upon by the Accreditation Commission to serve as a chairman of a visiting committee or by the visiting committee chairman to serve as a regular member of his committee. The Roster member is asked to be "on call"; and he is asked to read and to sign the pledge of confidence.

Individual AAM Membership Requirement for Visiting Committee Service

At its meeting on June 3, 1970, the Accreditation Commission discussed the AAM membership requirement for visiting committee service, and voted unanimously to require that "individual members of the AAM . . . be the resource for [its] Visiting Committee Roster."

The following letter from a regional representative to a potential visiting committee member states the case well:

> Thanks for writing about the letter you received from Marilyn Hicks [Accreditation Secretary] stating that only individual members of the AAM will be eligible to be on Accreditation Visiting Committees. I'm sorry that this came up; but the AAM Accreditation Commission is following the plan of the Accreditation Committee as published in the *Report to the Profession*. Since I served on the Accreditation Committee, some of the blame must, therefore, be mine.
>
> The question of who should make on-site examinations of museums wishing accreditation was discussed for an entire morning when the committee blocked out the procedure. In our discussion we weighed the pros and cons of the procedure, finally deciding upon the present course. It was not the committee's intention to hurt anyone's feelings; but we unanimously agreed that the inspection could only be made by individual members of the AAM. To do otherwise would mean that the one, most important procedure of Accreditation might

very well be in the hands of individuals who had no direct association with the accrediting organization. We did not feel that this should be the case.

Your position of not wanting to give up another $15 for individual membership because all AAM mailings cross your desk as Director is in direct parallel with my position of several years ago. At that time I could see no benefit to myself, personally, and resisted institutional dues increases and the like down the line. Finally, I concluded that if the profession were ever to become what I hoped it might, then the AAM must receive my support and whatever energy I could exert in its behalf. Since then I have found many other museum professionals of the same mind. My association with them has been of tremendous benefit to myself and my institution.

November, 1970

Composition of the Visiting Committee

The Accreditation Commissioners choose visiting committees for museums from within the state or geographic region of the museum. The internal organization of the visiting committee is determined by the complexity and size of the museum, the museum discipline, the geographical location of the museum and by the availability of individual visiting committee members.

The size of the committee varies from two to three members depending on the size and complexity of the museum's operations; and the final number is determined by the Accreditation Commission, based on its review of the questionnaire. At least one of the visiting committee member's professional experience and museum discipline conforms to the discipline of the applicant museum. In general, experience has proven that the standards are objective enough that possessing special knowledge or expertise related to the applicant museum's specific discipline is not necessary for judging the effectiveness and quality of the museum's operations. Every effort is made to choose visitors from those cities and states closest to the museum in order to eliminate high transportation costs. Neighboring museums which are ready for a visiting committee may request that they be visited one after the other by the same visiting committee. The Commission attempts to choose a visiting committee which has indicated that the succeeding three months (the time limit set for the visitation and evaluation to occur from the time the committee is appointed) are fairly free, and that a one or two day visit could be scheduled during that time.

Appointment of a Visiting Committee

The Accreditation Commission sends the suggested names of the visitors to the applicant museum, which reviews the names and returns them to the Accreditation Commission, making note of the acceptance or rejection of the suggested visitors. The museum may veto, without explanation, the name of any committee member whom it deems unacceptable. The Accreditation Commission chooses a visiting committee chairman from the list of approved names. The chairman is invited to serve, is provided with the approved list of names and is asked to reply as soon as possible. Upon acceptance by the chairman, the Accreditation Secretary supplies the neccssary materials and instructions. The remainder of the visiting committee process is the responsibility of the chairman.

Duties of the Visiting Committee Chairman

The chairman of the visiting committee is the leader and coordinator of the entire on-site evaluation. He must:

1. *Choose Fellow Visiting Committee Members*—The visiting committee chairman is provided with the Visiting Committee Biographical Information Sheets of the visiting committee members approved by the applicant museum; and, although the Accreditation Commission determines the size of the committee, the chairman selects the committee.

2. *Arrange the Date and Length of Visit*—The chairman arranges with the director of the museum a convenient time for the visit and, at the same time, chooses fellow visiting committee members whose schedules permit a mutually satisfactory date for the visit. The committee visits as a unit. The length of the visit depends on the complexity of the museum, its efficiency, readiness and cooperation. Two working days is the maximum length of an evaluation.

3. *Arrange Travel and Accommodation Details*—Each visiting committee member makes his own travel arrangements; the museum, however, should volunteer information on the most convenient transportation. The chairman specifies the desired time of arrival so the committee may gather prior to the actual visitation to meet and discuss the museum's questionnaire, instruct the visiting committee members who are not familiar with visitation procedures and make individual assignments for the visit. Most museums help arrange for the committee's hotel accommodations; and the chairman coordinates and confirms all the arrangements.

4. *Keep Museum and Accreditation Headquarters Informed*—The Accreditation Commission requests that the chairman confirm the on-site evaluation in writing to the museum and to the Accreditation Secretary two weeks before the actual date of the visitation.

5. *Distribute Accreditation Materials and Museum's Documents*—The Accreditation Secretary sends the chairman all of the materials relating to the museum's operations and the actual evaluation process. The materials are:

- the museum's questionnaire and supporting documents
- the Accreditation Commission's Reading Evaluation Sheet, a one-page form providing a brief outline of the museum and notes on areas of the museum's operations which are of particular concern to the Commission
- visiting committee checklists and recommendation form
- visiting committee expense report sheets.

These materials may be held by the chairman until the visiting committee actually convenes the evening before the visitation, or they may be mailed to the committee members' *home* addresses one or two weeks before the visitation. The home address is used to help secure maximum confidentiality. All accreditation mailings have "confidential" or "personal" written on the envelope.

6. *Arrange the Schedule of the Evaluation and Make Assignments*—The visiting committee meets before the actual visitation to discuss any particular areas of concern, the museum's questionnaire and operations, and to make committee assignments. On the day of the visitation the visiting committee operates within a limited period of time. It can best evaluate the museum's operations if the normal business of the museum is conducted, and each department of the museum knows approximately when to expect the committee. A qualified individual of each department should be on hand to answer questions and make records available.

The visiting committee should meet the staff at the beginning of the visitation. A senior member of the Board of Trustees should be consulted at some time during the visitation to discuss the museum, its operations, and its future plans, in addition to the actual operations and responsibilities of the Board of Trustees. The committee may be broken down into subcommittees if the museum is large enough to require a team of three members. After a guided tour has been conducted the visiting committee has a better idea of the job confronting it.

Following is a suggested schedule for a small or medium-sized museum:

8:30 - 9:00	Introduction to staff; outline of agenda
9:00 - 9:30	Tour of museum conducted by staff member
9:30 - 10:00	Administration
10:00 - 10:15	Break
10:15 - 10:45	Meeting with Board of Trustees member
10:45 - 12:15	Departmental visits
12:15 - 1:15	Lunch
1:15 - 3:15	Departmental visits
3:15 - 3:30	Break
3:30 - 5:30	Departmental visits
5:30 - 7:30	Dinner and free time
7:30 -	Evening conference to coordinate and write the visiting committee report

The museum should cooperate fully with the visiting committee in arranging access to records, storage and procedures of the institution.

7. *Coordinate and Write the Visiting Committee Report*—Upon completion of its inspection, the visiting committee jointly reviews its findings and submits to the Accreditation Commission a written report, recommendation, the collated master checklist and all of the papers related to the visitation.

8. *Return All Materials to the Accreditation Commission*—The original report, plus ten photocopies, and the recommendation and collated checklists, plus five photocopies, are mailed to the Accreditation Commission, as well as all of the other materials pertaining to the visit. Because of the confidential nature of the accreditation documents, the Commission requires that reimbursement of visiting committee expenses be made only after the Commission has received all the documents which were mailed to the chairman initially—the copies of the questionnaire and the supporting documents.

Evaluation Standards

Individual committee members may be assigned to the inspection of specific aspects of the institution; but the final report of the committee is a joint statement of the whole commitee, as compiled by the chairman. Since most committee members tend to be more interested and more expert in some aspects of museology than in others, they must guard against demanding

higher standards in their own special fields than they do in aspects with which they are personally less familiar. Each committee member must examine his own experience and knowledge in order to distinguish what level of achievement can reasonably be expected of any museum if it is to be judged accreditable.

In each of the important areas of the museum operation, each committee member should be satisfied that the museum operation is acceptable, either by his own examination or by reports of committee members assigned to review that aspect. Although the inspection should uncover any conspicuous departures from the responses in the questionnnaire, it should not confine itself merely to such spot-checking, but should be free-ranging and inquisitive. Seriously deficient areas should be pointed out; but each visiting committee member must be aware of considerations which influence the critical attitude with which he approaches his task. To expect every museum to equal the performance of the best in every field is clearly unreasonable; but any museum is expected to be aware of the state of the art in areas in which it is active, and to be making an informed effort to carry on its affairs in a competent way. A museum's inability or refusal to recognize the methods suggested by the experience of museums in general is evidence that it is not doing an adequate job; and to approve such a museum would be to apply standards too low to be justified. Between the extremes of repressive and permissive standards the committee member must exercise careful and analytical judgment, both of the museum he is inspecting and of the standards he is applying. In the last analysis, the standards applied by a visiting committee member are dictated by his own experience and judgment; however, in the interest of uniformity and fairness, the Accreditation Commission has offered a general statement:

> It is not the purpose of the accreditation system to distinguish among levels of excellence, in the manner of an academic grading system, but rather to determine whether a museum is carrying on its affairs with at least a minimum level of professional competence. To judge this, a committee member asks himself whether the particular museum aspect he is examining is adequate to the situation of the museum being inspected. He attempts to establish in his mind the basic purpose or objective to be met, and judge whether it is being met adequately. Finally, the visiting committee asks itself if the museum is worthy of the symbol of accreditation it might display, if museum professionals would be proud to claim the institution as an accredited institution.

Visiting Committee Narrative Report

The narrative report contains observations and comments on each area of the museum's operations. The report may give counsel, technical advice and constructive criticism of informational and tutelary value to the applicant museum, noting areas of its operations in which improvement is needed, advising about professional standards and services to guide the museum in upgrading its programs and operations. It should contain a recommendation for granting accreditation, for withholding accreditation one year pending correction of weaknesses and a revisit by the visiting committee chairman, or for refusing accreditation. The final report is submitted in addition to the checklists provided and should be in an appropriate form so as to be read by the Acccreditation Commission and by the museum's Director and Board Chairman. [Appendix 8: Sample Reports]

Visiting Committee On-Site Evaluation Checklist

The following categories of a museum's operation receive close attention during the evaluation process. The checklist contains detailed questions in each category. [Appendix 9: Visiting Committee Checklist] All museums worthy of accreditation cannot be expected to give exemplary attention to each of the objective points or to all of them in an equal degree:

- Governing Authority
- Board of Trustees
- Staff
- Membership
- Finances
- Physical Facilities
- Collections
- Conservation and Preservation
- Security
- Exhibits and Exhibitions
- Programs and Educational Activities
- Purposes, Plans, Future

The master copy, composed of the collated checklists, is reviewed by the Accreditation Commission and is sent to the applicant museum.

Visiting Committee Recommendation

Accreditation is granted if a museum meets minimum acceptable standards based on the basic definition of a museum. Since the Accreditation Commission grants interim approval before the inspection by the visiting committee, the Commission looks to the committee for specific reasons to support the final decision, the reasons for which must be clearly disabling factors, stemming from the failure of the museum to achieve minimum acceptable standards in terms of the definition of a museum. Failure to fulfill potential for excellence is not the deciding factor. To be rejected, a museum must suffer disabling shortcomings in terms of the definition itself: organized, permanent, non-profit, educational or aesthetic, professional staff, collections, care, open to the public.

To reach a recommendation, the visiting committee uses the Basic Definition Checklist and notes its recommendation on the Recommendation Form. [Appendix 10: Basic Definition Checklist and Appendix 11: Visiting Committee Recommendation Form]

Review of Visiting Committee Report by Accreditation Commission

The results of the on-site evaluation are reviewed at the next quarterly meeting of the Accreditation Commission. The Accreditation Commission usually agrees with the recommendation of the visiting committee. On the rare occasions to date on which the Commission has not agreed with the findings and recommendations of visiting committees, the Commission overruled the recommendations in two ways: by reversing the committee's recommendation that accreditation be granted, or by reversing the committee's recommendation that accreditation be withheld.

In the first case, the visiting committee understood that the Commission had already determined that the museum met all requirements for accreditation, when, in fact, the Commission's interim approval only meant that the museum appeared to meet the minimum standards on paper and seemed to justify the appointment of the visiting committee. The narrative report, supported by the checklists, stated that the collections were tools for communicating a particular subject matter rather than being tangible objects having intrinsic value to the subject matter, in spite of which the visiting committee recommended accreditation. The Commission ruled that the "collections" aspect of the basic definition was not met; and accreditation was not granted.

In the second case, in recommending withholding accreditation, the visiting committee applied standards which distinguished among levels of excellence rather than applying minimum acceptable standards in terms of the museum's own context and situation. While the visiting committee's narrative report and check-

lists stated that the museum did meet every aspect of the basic definition, the committee's reasons for not recommending accreditation were that the museum's accounting procedures and financial records were not in line with generally accepted standards. The Commission determined that these reasons were not disabling factors constituting a failure of the museum to meet the basic definition of a museum and that the over-all picture of the museum's operations were adequate to the stated purposes and situation of the museum. The museum was granted accreditation.

Ethics for the Accreditation Visiting Committee

The Accreditation Commission has adopted the following ethics, written by Dr. Hugo Rodeck.

"The American Association of Museums, through its Accreditation Commission, has established a series of accreditation procedures, the accomplishment of which is to be known, during the process, only to the Commission and to the applying institution. In order to achieve such privacy it is necessary that the personnel of the Commission, of the AAM, and of the Visiting Committee observe to the letter the complete confidentiality of the accreditation procedure.

Because of the constantly changing personnel of the Visiting Committees involving eventually a large portion of the professional membership of the AAM, these committees present the greatest hazard to the privacy to which the applicant museum is entitled prior to the achievement of accreditation. Publicity concerning interim approval is not appropriate. This means not only that the concerned museum should not allow to become public a provisional approval which may not be confirmed after the visit of the Visiting Committee, but implies also that the members of the Visiting Committee must consider their projected visit privileged information.

It is expected that the Visiting Committee will have every facility for its inspection. Records should be freely available to the Visiting Committee. It is the Committee's duty to familiarize itself with every part of the applicant museum's facilities, practices and programs. Such frankness in the disclosure of private information must be met by the Committee members with corresponding discretion in order to preserve the integrity of the accreditation program. Visiting Committee members will treat all their activities and all information acquired in the accreditation process as privileged, and will not transmit any account of their proceedings or any other information about the institution to anyone except

their fellow Committee members and the Chairman of the Committee. The accreditation procedure is carried out in confidence except for certain basic statistical data which the questionnaire will supply to the AAM headquarters for its permanent public records. Statistical material will not be utilized by the AAM in such a way that the internal affairs of any museum will be identifiably publicized, and such information is not to be disclosed by any individual as a consequence of his service on a Visiting Committee. Committee members will return to the Chairman all documents pertaining to the visited museum and its affairs, as well as all copies of AAM documents relating to the museum or to the visit. It is not proper to make copies of such documents in any manner or for any purpose. The Chairman of the Visiting Committee will, in turn, send all such material to the AAM, and reimbursement for the expenses of the visit will be contingent upon such return.

It is the purpose of the visit to establish the facts required by the Commission to reach a valid judgment. The members of the Visiting Committee will be reserved and will avoid comment on the existing conditions. It is not the primary purpose of the visit to provide a consultative service. It is therefore requested that major recommendations be withheld until they can form part of the Visiting Committee report to the Commission. Should a museum's application be rejected, no public announcement will be made by the AAM. In keeping with that philosophy the disclosure by members of the Visiting Committee of its recommendation or subsequent action of the Accreditation Commission shall be made only by the AAM. The Accreditation Commission has adopted the following resolution:

> 'The names of accredited museums will be released publicly or be published or be given out on inquiry, but all other information about accreditation of any institution including the application stages of the process or related decisions shall not be made public or given in answer to inquiry.'

The visitation of a museum applying for accreditation by an appointed committee of knowledgeable professionals is a most important part of the AAM accreditation procedure. The Visiting Committee, in effect, represents the AAM during the visit. Visiting Committee members are expected to maintain a judicial attitude during the course of the visit and inspection, avoiding any involvement with special or personal considerations. Committee members will avoid any line of questioning of trustees, administration, or staff of the visited museum which might initiate internal uneasiness, or which might exacerbate an existing problem. Committee members should not leave any museum more upset or uneasy

than it may have been when they arrived. Members should obtain the information needed for a dispassionate estimate of the museum and a cool, impersonal professional opinion on its qualifications, free of personal bias or prejudice."

In summary, the most important ethics are:

- A projected or an accomplished visitation to an applicant museum is privileged information. A past or potential visitor to a museum must not reveal that fact in spoken or written word beyond the most limited circle of staff or family who must know his whereabouts; for, if a museum fails to qualify for accreditation (and the fact that it has been visited is not known), its failure will not be public information.
- The information acquired and the details of the evaluation during every stage are privileged information, not to be discussed with anyone other than fellow visitors. The Accreditation Commission promises the applicant that all the information submitted in the questionnaire and acquired during the on-site evaluation will be seen and known only by the seven-member Commission, its secretariat, and the two or three person committee it appoints to evaluate the museum.
- The recommendation to grant or withhold accreditation and the contents of the visiting committee report are made in writing only to the Accreditation Commission, and are not revealed to the applicant museum or to anyone outside the committee. Only the Accreditation Commission reveals the recommendation, the report's contents and the final decision to the applicant museum. The final decision may differ from the visiting committee's recommendation.

Abuse of the ethics may necessitate the appointment of a new visiting committee at the expense of the applicant museum, the withholding of reimbursement of expenses, or the removal of a member from the visiting committee roster. The success of the accreditation program depends on the confidence and professional attitude of the applicant in the Accreditation Commission and its visiting committees.

Visiting Committee Expenses

The expense of the visit is borne by the applicant museum. Committee members travel and live in modest comfort. During the visit, the visitors are accommodated in public lodgings; and their meals are provided in public restaurants, rather than private homes, clubs or dining rooms. Personal hospitality or entertainment in any form (other than lunchtime or coffee breaks) from the appli-

cant museum or its staff, board of trustees or related organizations is strictly prohibited. Evening hours should be free of social engagements so that the visiting committee members may confer as required. Individual committee members account for their expenses by completing in detail the standard visiting committee expense report form provided by the AAM. Immediately upon completion of an on-site evaluation, each visitor sends the report and all receipts to the Commission so that the museum may be presented with a single bill. The Commission and its committees make every effort to minimize the cost of the committee visitations. The day the chairman returns all visitation documents and the committee's final report and checklists, reimbursement checks are mailed. The promptness of reimbursement depends on the promptness of the visiting committee in submitting all papers and the final report.

The museum may choose to be billed directly by a hotel for accommodations and food as long as the visiting committee chairman provides the Accreditation Commission a detailed account of the expenses involved. For receipt and accounting purposes, the visitors are encouraged to sign meal charges (tip included) on the hotel bills if meals are taken at the hotel, including this accounting with the "accommodations" listing on the expense report form. If meals are taken away from the hotel a receipt is provided with the expense report, and accounted for under the "food" category of expenses. The *per diem* cost for meals should not exceed $15.00. Liquor, laundry and personal long distance phone calls are considered personal expenses and are paid by the individual rather than by the applicant museum. Total expenses (including transportation) have averaged $100 per person for a two day visit, varying, however, depending on transportation costs, the particular geographical location of the museum and the length of the visitation. Visiting committee members strive conscientiously to keep all expenses incurred in the accreditation process, and chargeable to the visited museum, at the lowest reasonable level consonant with ordinary comfort and convenience.

MUSEUM ACCREDITATION AFTER THREE YEARS

Since May, 1970, the AAM Accreditation Commission has followed the mandate transmitted by the Accreditation Committee of 1968-70 in its publication, *Museum Accreditation: A Report To The Profession*, to establish, implement, evaluate and streamline the practices and procedures of the AAM Accreditation Program. The Accreditation Commission, the American Association of Museums and all participants have learned in their deliberations that behind a successful accreditation program lie years of development. The participants have also learned that the program must have national emphasis and backing by museum professionals, must be uniformly administered and applied in order to bring distinction and be valuable to the museum profession and its members.

The first accreditation applications were received in June, 1970. The first museums to receive accreditation were announced in June, 1971. As of April 30, 1973, 223 museums had been accredited, 22 museums had been tabled one year, 25 museums had been refused accreditation, and 273 were in various stages of the process. The statistical breakdown of applications and accreditation stages, and the names of accredited institutions are found in Appendix 12.

The accreditation process is time-consuming and complex, but it has developed successfully with the cooperation, patience and generous assistance of the 543 applicant museums, 400 museum

professionals who make up the visiting committee roster of on-site evaluators and the ultimate authority, the AAM Accreditation Commission. They have helped build and perfect the accreditation procedures by reviewing and applying the procedures. In general, museum professionals have embraced enthusiastically the accreditation program. [Appendix 13: Testimonials]

The accreditation program is meeting its goals: improving professional standards, engendering respect for and confidence in the museum profession and helping museums compete with universities, colleges, libraries and hospitals for tax and funding support. Foundations, governmental agencies and donors have asked for guidance in determining the museums which meet professional standards which would utilize contributions, grants and contracts effectively. Federal, state and local legislatures are adopting the accreditation program's definition of a museum, including in legislation the phrase, ". . . funds to be available to those museums which meet the standards established by the profession." Senate Bill 796 and House of Representatives Bill 332, The Museum Services Act, use the AAM basic definition of a museum in their text. [Appendix 14: Brademas Speech Introducing the Museum Services Act, H.R. 8677 (reintroduced in 1973 as H.R. 332) and Appendix 15: Pell Speech Introducing the Museum Services Act, S. 796] Enforcement of accreditation standards may prevent the purchase of smuggled antiquities or may prevent violation of federal, state and local statutes for fear of losing accredited status; and enforcement may promote the development of accreditation for museums' professional staff. The heightened sense of public responsibility and intensive training required of professionals in the fields represented by museums will merit the prestige and increased support that accompany professional status; and the future accomplishments within the accreditation program, made possible by support of the Accreditation Commission, the visiting committee members, the applicant museums' directors, staff, trustees and the AAM staff, will result in respect and confidence from the public we serve. Accreditation, the thrust towards professionalism, is a sign of maturing goals, the coming of age of the museum profession.

Accreditation Committee 1968 - 1970

William T. Alderson
Charles E. Buckley, Chairman
Weldon D. Frankforter
Richard Grove
Hugo G. Rodeck
Holman J. Swinney
Vernal L. Yadon

William C. Steere, ex-officio
Kyran M. McGrath, AAM Director

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William T. Alderson, Jr.

WILLIAM T. ALDERSON, Jr., Director of the American Association for State and Local History, Nashville, Tennessee.

Dr. Alderson received his A.B. degree from Colgate University in 1947; he was awarded M.A. and Ph.D. degrees in history by Vanderbilt University in 1949 and 1952. He has done post-doctoral work in archival administration and in records management at American University, Washington, D.C. He has taught at Vanderbilt University and at the Nashville Center of the University of Tennessee.

Having served five years as Senior Archivist on the staff of the Tennessee State Library and Archives in Nashville, Tennessee, he became Executive Secretary of the Tennessee Historical Commission in 1957, Assistant State Librarian and Archivist in 1959, and held the dual assignment of State Librarian and Archivist and Chairman of the Tennessee Historical Commission from 1961 until 1964, when he assumed his present position as Director of the American Association for State and Local History.

Dr. Alderson has been vice-president and president of the Tennessee Association of Museums, vice-president of the Tennessee Historical Society, fellow and former council member of the Society of American Archivists, member of the advisory board of the Historic American Buildings Survey, treasurer of the Historic Sites Federation of Tennessee, member of the AAM Accreditation Committee (1968-70), and member of the board of directors of American Heritage Publishing Company.

He served as Chairman of the AAM Accreditation Commission from June, 1970, to May, 1973, is a member of the Committee on Cultural Affairs, and a member of the U.S. National Commission for UNESCO.

From 1956 to 1965 Dr. Alderson was editor of the *Tennessee Historical Quarterly*, having been previously its assistant and associate editor. Since 1964 he has been editor of *History News*, the magazine of the American Association for State and Local History. He is author of *Tennessee Historical Markers* (1958); co-author, *A Guide to the Study and Reading of Tennessee History* (1959); co-author, *Historic Sites in Tennessee* (1963); co-editor, *Landmarks of Tennessee History* (1965); and author of *Tennessee, a Student's Guide to Localized History* (1966).

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Charles Edward Buckley

CHARLES EDWARD BUCKLEY, Director of The St. Louis Art Museum, St. Louis, Missouri.

Mr. Buckley is a graduate of the School of The Art Institute of Chicago, having received a Bachelor of Fine Arts degree in 1940, and an M.A. degree from the Graduate School of Arts and Sciences of Harvard University in 1948; he has completed the work and residence requirements for a Ph.D. He has been a teaching fellow at the Department of Fine Arts, Harvard University, Loomis School, and Hartford College, lecturing at the Art Institute of Chicago, The National Gallery of Art, Old Sturbridge Village, the Henry Ford Museum, Colonial Williamsburg and the Museum of Fine Arts in Boston.

Mr. Buckley was Keeper of the W. A. Clark Collection, the Corcoran Gallery of Art, Washington, D.C., from 1949 to 1951, when he became General Curator at the Wadsworth Atheneum, Hartford, Connecticut. He was Director of The Currier Gallery of Art, Manchester, New Hampshire, from 1955 until 1964, when he assumed the post of Director of the St. Louis Art Museum.

A past president of the League of New Hampshire Arts and Crafts and trustee of the New Hampshire Historical Society from 1959, he is a member of the Association of Art Museum Directors, having been secretary, vice-president and trustee of that organization. In addition to having served as Chairman of the American Association of Museums' Accreditation Committee, Mr. Buckley is a council member and president of the AAM. His other memberships include the Society of Architectural Historians and the College Art Association.

Mr. Buckley has authored articles on various subjects published in periodicals such as *Antiques, Art Quarterly, Art Bulletin, Connoisseur* and *Museum News* and in various art museum bulletins such as *Wadsworth Atheneum, Yale Art Gallery* and the *Corcoran Gallery of Art.*

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Weldon D. Frankforter

WELDON D. FRANKFORTER, Director of the Grand Rapids Public Museum, Grand Rapids, Michigan.

Mr. Frankforter is a graduate of the University of Nebraska, where he received his B.S. degree in 1944 and his M.S. degree in 1949 majoring in geology and minoring in anthropology and zoology.

From 1941 to 1951 he was a student assistant and Associate Curator at the University of Nebraska State Museum. In 1951 Mr. Frankforter became the Director of the Sanford Museum and Planetarium in Cherokee, Iowa. In 1962 he became Assistant Director of the Grand Rapids Public Museum, assuming his present position as Director in 1965. In addition to museum operation, he has also done field work and research in the Great Plains and Midwest regions in the areas of Pleistocene geology and early man. He has authored or co-authored more than thirty scientific articles in fields of archaeology, geology and paleontology; and he has been the editor of the *Midwest Museums Conference Quarterly*.

Mr. Frankforter is a member of numerous scientific and professional organizations, including the American Association of Museums; Midwest Museums Conference; Southwest Museums Conference; Geological Society of America Fellow; American Association for the Advancement of Science; Academies of Science of Michigan, Iowa, and Nebraska; the Society for American Archaeology; Sigma Xi; the Michigan Archaeological Society, president, 1968-69; the Historical Society of Michigan; the Michigan State Council for the Arts, chairman of Museums Committee, 1967-69; and Current Anthropology Association. Mr. Frankforter was elected to the Council of the AAM as the first regional representative for the Midwest Museums Conference. In addition to serving on the Museum Accreditation Committee, he has served on the AAM's "Museum Needs" (Belmont Report) Committee.

Mr. Frankforter is a Trustee of the Historical Society of Michigan, Chairman of its Bicentennial Museum Committee; on the Historic Preservation Advisory Council for Michigan and was appointed to the Advisory Council of the National Trust for Historic Preservation in 1972.

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Richard Grove

RICHARD GROVE, Deputy Assistant Secretary for History and Art, Smithsonian Institution, Washington, D.C.

Mr. Grove is a graduate of Mexico City College, receiving his B.A. degree in 1948 and his M.A. degree in 1950 in art history. English Editor of the Mexican magazine of art and architecture, *Espacios,* from 1951 to 1952, he was Associate Curator of the Taylor Museum of the Colorado Springs Fine Arts Center until 1958. From 1958 to 1964, he was Director of the Wichita Art Museum and a lecturer in art history at Wichita State University; and from then, in the United States Office of Education, Art and Humanities Program, he was a Museum Education Specialist until 1968. From 1968 to 1970 Mr. Grove was Associate Director of the Arts in Education Program of The JDR 3rd Fund, New York, New York, until he assumed his present position, Deputy Assistant Secretary for History and Art, Smithsonian Institution.

Mr. Grove has been a member of the American Association of Museums since 1953. His other memberships include the National Art Education Association, the American Association for State and Local History, and the International Council of Museums.

He has written many articles for such periodicals as *Art News, Craft Horizons, American Education, Art Education* and *Museum News.* He authored *The Museum Community: New Roles and Possibilities for Art Education* (1969) published by the Institute for the Study of Art in Education.

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Hugo G. Rodeck

HUGO G. RODECK, Director-Emeritus of the University of Colorado Museum, Boulder, Colorado.

Dr. Rodeck received his B.E. and A.B. degrees in education and psychology, his M.A. degree in biology from the University of Colorado and his Ph.D. degree in entomology and ecology from the University of Minnesota.

He was first associated with the University of Colorado Museum in 1929 as a graduate biology assistant, becoming Curator in 1933, and Director in 1939. From 1933 to 1971 he was successively Assistant Professor, Associate Professor, Professor, Professor-Emeritus of Natural History.

Dr. Rodeck served on the Council of the American Association of Museums from 1956 to 1962, and has served as vice-president for science museums. He was a member of the AAM Accreditation Committee, 1968-70, and has been a member of the Accreditation Commission since 1970. Member of the AAM Museum Curriculum Committee and Chairman of the AAM Awards Committee, he is a

charter member of the Association of Science Museum Directors, and was elected vice-president in 1965-66 and president in 1967-69. He has served as treasurer of the United States Committee of the International Council of Museums and vice-president of ICOM's Committee on Natural History Museums. He authored the *Directory of Natural Science Museums of the World* (Bucharest, 1971) for ICOM.

Dr. Rodeck has served as secretary, treasurer, and later president of the Colorado Chapter of Sigma Xi, and as executive secretary and president of the Colorado-Wyoming Academy of Science. In addition to being a founder and member of the Mountain-Plains Regional Museums Conference since its organization in 1953, he is a member of the Conference of Directors of Systematic Collections, a fellow of the Entomological Society of America, life member of the American Society of Mammalogists and a member of the Society for Systematic Zoology. He was chairman of the Institute of Arctic and Alpine Research of the University of Colorado from 1951 to 1971.

Dr. Rodeck has served as consultant for museums in the United States and abroad, including the University of Toronto, Royal Ontario Museum; he was visiting lecturer in museology at the University of Leicester, England, Department of Museum Studies.

Dr. Rodeck has published numerous articles on entomology, zoology, ecology, paleontology, archaeology and museology. He was editor of *The University of Colorado Studies*, a scholarly journal, 1937-1943.

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Holman Jerome Swinney

HOLMAN JEROME SWINNEY, Director of The Strong Museum, Rochester, New York.

After graduating from Colgate University with Departmental Honors in 1941, Mr. Swinney worked briefly for the Remington Arms Company and then served as a German interpreter with the United States Army. After World War II he became Assistant to the Registrar and, later, Registrar and Director of Admissions at Pratt Institute, Brooklyn, New York. In 1954 he became Director of Interpretation at Old Sturbridge Village, Sturbridge, Massachusetts; and in 1956 was appointed Director of the Idaho Historical Society in Boise, Idaho. He became Director of The Adirondack Museum in 1965, and assumed the directorship of The Strong Museum in 1972.

From 1956 to 1968 Mr. Swinney was a member of the Council of the American Association for State and Local History; he has

been a member of its Awards Committee since 1965 and the Association Editor since 1968. He was chairman of the Pacific Northwest Museums Conference from 1962 to 1964, and served as vice-president of the Western Museums League in 1962, president in 1963. He was editor of the *Western Museums Quarterly* from 1963 to 1965. He has been a member of the Council of the New York State Museums Association since 1967 and became vice-president in 1972.

Mr. Swinney has taught in many professional seminars and has lectured in museum graduate programs at Cooperstown, Hagley and Old Sturbridge Village. He was a member of the Scandinavian Seminar sponsored by the AAM in 1965. He has served on many civic and professional committees. He has also been a member of the Advisory Committee on Interpretation for the New York State Historic Trust, and a museum consultant for the New York State Council on the Arts and many museums and historical societies.

Mr. Swinney is the author of *New York State Gunmakers* and has written many articles for *Antiques, Museum News* and other professional journals.

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Vernal L. Yadon

VERNAL L. YADON, Director of the Pacific Grove Museum of Natural History, Pacific Grove, California.

Mr. Yadon is a graduate of Oregon State University, having received his B.S. degree in 1952 and his M.S. degree in 1954. Director of the Pacific Grove Museum of Natural History since 1957, Mr. Yadon was vice-president of the Western Regional Museums Conference from 1958 to 1959 and from 1965 to 1967. He was President from 1967 to 1969 and regional representative to the AAM Council from 1969 to 1971. He served on the AAM Committee to study regional representation on the AAM Council and the AAM Public Affairs Committee. In 1971 he received a three year appointment to the Smithsonian Institution Advisory Council to the National Museum Act.

Mr. Yadon is a member of numerous scientific and conservation organizations, including the American Association for the Advancement of Science, the American Society of Mammalogists, the Western Society of Naturalists, the California Native Plant Society and the Audubon Society. He has served as Chairman of Ventana Chapter Sierra Club and Monterey Bay Chapter of Nature Conservancy. He is a member of the Point Lobos State Reserve Advisory Committee and the Advisory Board of Save the Sea Otter.

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William Campbell Steere

WILLIAM CAMPBELL STEERE, Director of The New York Botanical Garden, Bronx, New York.

Dr. Steere received his B.S. in botany in 1929, his M.A. in 1931 and his Ph.D. in 1932 from the University of Michigan. He was awarded the D.Sci. (honoris causa) by the University of Montreal in 1959 and the honorary degree of Doctor of Science from the University of Michigan in 1962.

Dr. Steere began his professional career as an Instructor in Biology at Temple University while a graduate student at the University of Pennsylvania, 1929-31. In 1931 he became Instructor in Botany at the University of Michigan, progressing to Professor in 1946 and Chairman of the Department of Botany in 1947. He joined the staff of Stanford University as Professor of Biology in 1950 and became Dean of the Graduate Division in 1955. Dr. Steere has been, successively, Director, Executive Director and President of the New York Botanical Garden and Professor of Botany at Columbia University since 1958. Because of his experience in teaching, research and administration, Dr. Steere's duties have taken him to Alaska, Argentina, Arctic Canada, Chile, Europe, Japan, Mexico and the Philippines. While on temporary leave from his home institution, he taught one year at the University of Puerto Rico, spent two years during World War II in Colombia and Ecuador in a search for quinine, and served for a year with the National Science Foundation as Program Director for Systematic Biology.

Dr. Steere is a member of many scientific organizations including the American Association for the Advancement of Science, the American Geographical Society, the American Institute of Biological Sciences, and the Arctic Institute of North America. He was co-founder and first President of the New York State Association of Museums. Dr. Steere served as President of the American Association of Museums from 1968 to 1970. He is a past president of the American Bryological Society, the American Society of Plant Taxonomists, the Botanical Society of America, the California Botanical Society, the Society of American Naturalists, the International Association of Bryologists and the Torrey Botanical Club. He has served as a member of the Boards of the American Institute of Biological Sciences, the Bayard Cutting Arboretum, the Horticultural Society of New York, the Morris Arboretum and the New York Botanical Garden.

Dr. Steere has served in an editorial capacity with several biological journals including the *American Journal of Botany*, *Annales Bryologici*, *Biological Abstracts*, the *Botanical Review*, and *The Bryologis*. He has published over two hundred and fifty articles on botanical topics.

A recipient of many medals and other honors, Dr. Steere was decorated by the Japanese Government with the Imperial Order of the Sacred Treasure (Second Class).

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Kyran M. McGrath

KYRAN M. McGRATH, Director of the American Association of Museums, Washington, D. C.

Mr. McGrath received his B.S.S. degree, *cum laude*, in 1956 and his J.D. in 1959 from Georgetown University.

Admitted to the D. C. Bar in March, 1959, has was a self-employed lawyer until June, 1961, when he became Legislative Counsel to U. S. Senator Paul H. Douglas (D., Illinois) in Washington, D. C. As the attorney on the staff, Mr. McGrath provided legislative and political assistance to Senator Douglas until August, 1965, when Governor Otto Kerner (D., Illinois) appointed him Chief of the Washington Office of the Illinois Department of Business and Economic Development in Washington, D. C. in which capacity he served until 1967, opening and maintaining full-time Illinois state representation between federal agencies, U. S. Congress, and private industry. From 1967 to 1968 Mr. McGrath was a Special Assistant to the Chairman of the National Advisory Commission on Civil Disorders, Governor Otto Kerner. Since April 23, 1968, he has been Director of the American Association of Museums.

In 1970, he was appointed to the U. S. National Commission of UNESCO. In 1971, he authorized the first major publication on museum salaries, *1971 Financial and Salary Survey.*

Record of Accreditation Committee Meetings

1. August 1 and 2, 1968, St. Louis Art Museum, St. Louis, Missouri
2. November 21 and 22, 1968, St. Louis Art Museum, St. Louis, Missouri
3. February 19 and 20, 1969, St. Louis Art Museum, St. Louis, Missouri
4. May 24 and 25, 1969, Asilomar Conference Grounds, Pacific Grove, California
5. June 19 and 20, 1969, University of Colorado, Boulder, Colorado
6. September 28 and 29, 1969, Adirondack Museum, Blue Mountain Lake, New York
7. December 1 and 2, 1969, St. Louis Art Museum, St. Louis, Missouri
8. January 11, 12 and 13, 1970, St. Louis Art Museum, St. Louis, Missouri
9. March 1, 2 and 3, 1970, Grand Rapids Public Museum, Grand Rapids, Michigan
10. April 5, 6 and 7, 1970, St. Louis Art Museum, St. Louis, Missouri

Letter of Transmittal from Accreditation Committee

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63110

President HENRY B. PFLAGER · Vice President ROLAND W. RICHARDS · Director CHARLES E. BUCKLEY · Secretary ALAN BRIMBLE

April 30, 1970

Dr. William C. Steere
President
American Association of Museums
2233 Wisconsin Avenue, N.W.
Washington, D. C. 20007

Dear Bill:

Under the authority granted by the members of the American Association of Museums at the business meeting, May 26, 1969, and the AAM Council at its subsequent meeting January 26, 1970, I am transmitting herein the final report of the AAM Interim Accreditation Commission. This report intentionally resembles in form a prospectus for museums wishing to apply for accreditation by the Accreditation Commission of the American Association of Museums. This form will serve to make the document most useful for the purpose of informing members of the museum profession as well as the general public as to the purposes of accreditation and the procedures by which museums may gain recognition as meeting accepted professional standards.

This report combines the conclusions of the AAM Accreditation Committee, which existed from May, 1968, to January 26, 1970, and the AAM Interim Accreditation Commission established January 26, 1970, to be succeeded by the permanent Accreditation Commission May 1, 1970.

Sincerely yours,

Charles E. Buckley
Chairman,
Interim Accreditation Commission

/er

Accreditation Commission 1970 - Present

	TERM EXPIRES
William T. Alderson, Chairman [Appendix 1]	May, 1973
Mildred S. Compton	May, 1976
Robert M. Hume	May, 1974
George E. Lindsay	May, 1972
James A. Oliver	May, 1978
Charles Parkhurst	May, 1976
Hugo G. Rodeck [Appendix 1]	May, 1974
Alexander J. Wall, Chairman (effective August, 1973)	May, 1979
E. Leland Webber	May, 1972

Marilyn Hicks Fitzgerald, Accreditation Secretary
Kyran M. McGrath, AAM Director [Appendix 1]

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Mildred S. Compton

MILDRED S. COMPTON, Director of The Children's Museum of Indianapolis, Indianapolis, Indiana.

Mrs. Compton attended Ward Belmont College and the University of Michigan, where she received her B.S. in Chemistry in 1938. She received the M.S. from Tulane University, New Orleans, Louisiana in 1940. She taught two years at Sophie Newcombe College and was a research chemist at Eli Lilly & Company from 1940 until 1946.

Mrs. Compton became the Executive Secretary of The Children's Museum of Indianapolis in 1961 and in 1964 assumed her present position of Director of the Museum. Since then she has been president and vice-president of the Midwest Museums Conference, president of the American Association of Youth Museums and president of the Children's Museum Guild.

Mrs. Compton is currently president of the Association of Indiana Museums, vice president of the Women's Rotary Club, vice-president of the Women's Council of Indianapolis Chamber of Commerce, and vice president of the AAM Council and Executive Committee. She is a member of the Indiana Historical Society, Society of Indiana Pioneers, Daughters of the American Revolution, American Association for State and Local History, Sigma Xi, and the White House Conference on Children and Youth. She has been a member of the Accreditation Commission since 1972.

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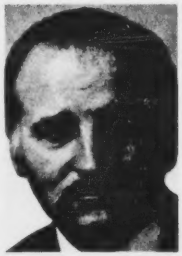
Robert M. Hume



ROBERT M. HUME, Assistant Secretary of the Consultative Committee on National Museum Policy, National Museums of Canada, Ottawa, Ontario, Canada.

Graduating with honors from the Vancouver School of Art in 1951, Mr. Hume assumed the position of Assistant Curator with the Vancouver Art Gallery, serving until 1955, when he took sabbatical leave to survey British and European museum techniques, handling and presentation. He became Director of the Vancouver Art Gallery in 1956; and in 1959, he was granted a Canada Council scholarship to travel throughout the U.S.A. to study the development of new museums. Upon completion of his scholarship, Mr. Hume was employed by the National Gallery of Canada. From 1960 until 1972 he served as Development Officer, Acting Director of the National Design Council and Design Center. In 1964 he was appointed Assistant Director of the Ontario Center of Science and Technology, serving as Director of the Interpretation Branch.

Mr. Hume was appointed Planning and Development Officer of the Art Gallery of Ontario in 1966, and in 1967, Executive Assistant to the Director. He assumed his present post of Assistant Secretary of the Consultative Committee on National Museum Policy, National Museums of Canada in 1972.

Mr. Hume has been visual arts officer for the National Centennial Commission, lecturer for the Canadian Museums Association's Training Diploma Programme, Secretary-Treasurer and President of the Canadian Museums Association, a member of the Canadian Committee for The International Committee on Museums and a member of the American Association of Museums' Executive Committee. He has been a member of the Accreditation Commission since 1970.

Mr. Hume, a co-founder of the Northwest Institute of Sculpture, is a member of the Canadian Sculptor's Society. As an exhibit designer, the subjects Mr. Hume has treated have ranged from anthropology, archaeology, art treasures, contemporary painting and sculpture to jewelry, natural history, ecology, photography and Canadian history.

George E. Lindsay

GEORGE E. LINDSAY, Director of the California Academy of Sciences, San Francisco, California.

Dr. Lindsay received his B.A. in Botany in 1951 and his Ph.D. in 1955 from Stanford University. He began his professional career in 1939 - 1940 as Director of the Desert Botanical Garden of Arizona. During the summers of 1952 - 1953, he served as an administrative aide at the Arctic Research Laboratory, Point Barrow, Alaska. Dr. Lindsay was Director of the San Diego Museum

of Natural History from 1956 to 1963, when he became Director of the California Academy of Sciences.

Dr. Lindsay has served as President and Council Member of the Pacific Division of the American Association for the Advancement of Science and as a Council Member and Executive Committee Member of the American Association of Museums. In addition to serving on the Accreditation Commission from 1970 - 1972, Dr. Lindsay served on the "Museum Needs" (Belmont Report) Committee, the Steere Committee for the Directors of Systematic Collections, and the National Research Center for the Arts.

Dr. Lindsay is a Fellow of the American Association for the Advancement of Science, the San Diego Society of Natural History, the San Diego Zoological Society, the Cactus and Succulent Society of America and the California Academy of Sciences and is a member of Sigma Xi.

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James A. Oliver

JAMES A. OLIVER, Director of The New York Aquarium, Brooklyn, New York.

Dr. Oliver studied at the University of Texas, and earned a B.A. in 1936, M.A. in 1937, and Ph.D. in 1941 from the University of Michigan, where he was also appointed a University Fellow, 1938-40, and a Hinsdale Scholar, 1940-41. After serving as an instructor at Northern Michigan, 1941-42, he went to The American Museum of Natural History in 1942, as Assistant Curator. After wartime service as an officer in the U. S. Navy he returned to the Museum in 1946, leaving in 1948 to become Assistant Professor of Zoology at the University of Florida. He was appointed Curator of Reptiles at the New York Zoological Society in 1951, Assistant Director of the New York Zoological Park in 1958 and Director the same year. In 1959 he was appointed Director of the American Museum of Natural History, a post he held for ten years, becoming Coordinator of Scientific and Environmental Programs in 1969. He assumed his present position as Director of the New York Aquarium in 1970.

Dr. Oliver is a Fellow of the New York Zoological Society, Vice President of the New York State Association of Museums and was a founder and first Chairman of the Cultural Institutions Group of New York. He was Treasurer of *BioSciences*, a member of the Board of Trustees, and was elected President of that organization for 1972. He is a member of the Council of the American Association of Museums, Chairman of the Association's *Ad Hoc* Committee on Museum Education in Human Ecology, a member of the Board of Directors of the Caribbean Conservation Corporation, a Vice-Chairman of the American Committee for Interna-

tional Wild Life Protection, and a member of the Survival Service Commission of the International Union for the Conservation of Nature and Natural Resources. Dr. Oliver is a Fellow of the Rochester Museum Association, a Fellow of the Royal Society of Arts of London, a member of the American Society of Ichthyologists and Herpetologists, a Fellow of the Herpetologists League, and the American Association for the Advancement of Science. He has served on the New York State Commissioner of Education's Commission on Museum Resources, 1961-64; the Council of the Brooklyn Arts and Cultural Association; the Organizing Committee of XVI International Congress of Zoologists, 1963; the Biological Sciences Curriculum Study (Steering Committee, 1962-65; Executive Committee, 1964-65); the International Council of Museums (Executive Committee 1963-65; United States Commission 1965-70); as a member of the Directors of Systematic Collections, 1960-69. Dr. Oliver has been a member of the Accreditation Commission since August, 1972.

He has authored numerous scientific and popular works including two books, *The Natural History of North American Amphibians* and *Reptiles and Snakes in Fact and Fiction.*

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Charles Parkhurst

CHARLES PARKHURST, Assistant Director of the National Gallery of Art, Washington, D.C.

Mr. Parkhurst was educated at Williams College, B.A. 1935, Oberlin, M.A. 1938 and Princeton University, M.F.A. 1941. His professional positions include Research Assistant and Registrar, National Gallery of Art, 1941-1943; Deputy Chief, Monuments and Fine Arts and Archives Section, Allied Military Government in both U.S. Zones, Germany 1945-1946, concerned with the restitution of looted art; Assistant to the Director, Albright Art Gallery of Buffalo, 1946-1947; Assistant Professor of Art and Archaeology and Assistant Director of the Art Museum, Princeton University, 1947-1949; Head, Department of Fine Arts, Director of the Allen Memorial Art Museum, and Professor of the History and Appreciation of Art, Oberlin College, 1949-1962; Director of The Baltimore Museum of Art, 1962-1970; and since 1971 Assistant Director, National Gallery of Art. He has also taught Art History at the Universities of Minnesota and of California at Los Angeles.

Mr. Parkhurst serves or has served on several Boards and Commissions dealing with art, has been honored by fellowships, grants, and the Chevalier of the Legion of Honor, by France in 1947, for work in the recuperation of Nazi looted art in Germany. He has been Chairman, Advisory Committee for Fulbright Grants (Committee on International Exchange of Persons); President,

College Art Association of America; Co-Founder and President, Intermuseum Conservation Association; Vice President, Association of Art Museum Directors; President, American Association of Museums; and a member of the AAM Accreditation Commission since 1970.

Mr. Parkhurst has also taped sixty-five half-hour television programs, *Images and Ideas*, a course in the principle of Historic Art, for Westinghouse T. V. Network. He is the author of works on Medieval Pilgrimage Road, Early Limoges Enamels, Museology and Museography, Modern Design, Ancient and Medieval Gold Jewelry, Renaissance Iconography, Art Conservation, and especially on 17th Century Scientific Color Theories and their relationship to painting of the time.

BEST COPY AVAILABLE

Alexander J. Wall

ALEXANDER J. WALL, President of Old Sturbridge Village, Sturbridge, Massachusetts.

Mr. Wall is a graduate of Columbia University, beginning his museum career as an intern at the Metropolitan Museum of Art, and serving as Museum Curator, Supervisor of Education and Public Relations and finally as Assistant Director at The New-York Historical Society in New York City. During these years, his career was interrupted by four years of service in the U.S. Army Air Corps during World War II. In 1951 he became Director of the New Jersey Historical Society in Newark, New Jersey, leaving in 1956 to become Curator of Old Sturbridge Village, holding successive positions as Assistant Director and Vice President prior to becoming President in 1966.

Mr. Wall has been a member of the AAM Accreditation Commission since 1970; in May, 1973, he was appointed by AAM President, Charles Buckley, to serve as Chairman of the Commission. He has been an individual member of the American Association of Museums since 1951, a member of the AAM Scandinavian Museum Seminar in 1965, a Council Member since 1970, and is serving on the Association's Curriculum Committee and the Trustees' Handbook Committee.

Mr. Wall has also been active in the American Association for State and Local History as a charter member, 1940; its Secretary, 1953-60; Council Member, 1960-68; National Chairman of its Awards Committee, 1964-68; Vice President, 1968-70 and President, 1970-72.

Mr. Wall's memberships include the American Antiquarian Society, Early American Industries Association and Eleutherian Mills-Hagley Foundation Advisory Committee.

His publications include "William Bradford, Colonial Printer," articles and book reviews in *American Collector, N.Y. Historical Society Quarterly, Proceedings of the N.J. Historical Society, Mu-*

seum News, History News, Pennsylvania History and his AASLH Presidential address—"The Voice of the Artifact."

BEST COPY AVAILABLE

E. Leland Webber

E. LELAND WEBBER, Director of the Field Museum of Natural History, Chicago, Illinois.

Mr. Webber received his B.B.A. degree in 1942 from the University of Cincinnati and his C.P.A. degree in 1949 from the University of Illinois. From 1945-50, Mr. Webber was associated with Ernst & Ernst, C.P.A., Chicago, Illinois. In 1950, he joined the staff of the Field Museum of Natural History. From then until 1960 he was Executive Assistant to the Director, when be became Assistant Director of the Museum, holding this position until 1962, when he assumed his present position of Director and Secretary. In 1966 he became a trustee of the museum.

Mr. Webber has been a member of the American Association of Museums Council, 1963-70; vice president and a member of the AAM Executive Committee, 1966-70; Chairman of the AAM Committee on Museum Needs, which prepared *America's Museums: The Belmont Report*, 1967-69; a member of the Accreditation Commission, 1970-72; and a member of the Illinois State Museum Board, 1965-70.

Mr. Webber is a member of the National Council on the Arts, 1970 to present; a member of the Board of Governors of the Illinois State Colleges and Universities, 1967 to present; a member of the Board of Directors, YMCA Hotel, Chicago, 1955 to present; and a member of the National 4-H Service Committee, 1972 to present.

BEST COPY AVAILABLE

Marilyn Hicks Fitzgerald

MARILYN HICKS FITZGERALD, Accreditation Secretary of the American Association of Museums, Washington, D.C.

Mrs. Fitzgerald received her B.A. degree, *Phi Beta Kappa*, in 1968 from Randolph-Macon Woman's College, Lynchburg, Virginia, in Politics and Asian Studies. She also studied in Japan and Scotland.

Before joining the AAM staff in 1969, Mrs. Fitzgerald traveled nationwide as an Assistant to the Director of Admissions of Randolph-Macon Woman's College, and had been an assistant in the Office of the Director General of the Foreign Service, Department of State, Washington, D.C.

Mrs. Fitzgerald assumed her position of Accreditation Secretary in February 1970, and has been responsible for organizing, coordinating and administering the mechanics and procedures of the accreditation program at the AAM headquarters. In addition to her accreditation responsibilities, she was Project Director for the 1971 and 1973 editions of *The Official Museum Directory.*

OFFICIAL USE

Date

Fee Rec'd $

☐ AAM MEMBER
☐ Non-Member

OFFICIAL ACCREDITATION APPLICATION FORM

GENERAL

Name of Applicant Museum

Mailing Address City State Zip

Telephone (area code & number)

Name of Director/Chief Executive Officer Title

Name of Person to Whom Correspondence Should Be Directed Title

Name of Chairman of Board of Trustees or Equivalent Officer Title

Does the Applicant Museum administer or maintain branch/subsidiary museum(s)? _____ If YES, Please list: (Attach separate sheet if necessary)

Name City State Zip

Name City State Zip

Name City State Zip

Are any of these branches/ subsidiaries to be included in the accreditation application of the Applicant Museum? ☐ YES ☐ NO If YES, please write the Accreditation Secretary for special Subsidiary Museum Application Forms and Information.

BASIC DEFINITION OF MUSEUM

Does the Applicant Museum meet the basic definition of museum for purposes of Accreditation?

Organized?	☐ YES ☐ NO	Professional Staff?	☐ YES ☐ NO
Permanent?	☐ YES ☐ NO	Collections	☐ YES ☐ NO
Non-Profit?	☐ YES ☐ NO	Care?	☐ YES ☐ NO
Educational/Aesthetic?	☐ YES ☐ NO	Open to Public/Schedule? ...	☐ YES ☐ NO

MUSEUM CATEGORY

☐ Art ☐ General ☐ Other (Specify) _____
☐ History ☐ Science _____

FINANCIAL SUPPORT

Please indicate museum's total budget for current fiscal year: $ _____

Sources of funding by percent:

☐ Municipal Gov't. . ____%
☐ State Gov't. .... ____%
☐ Federal Gov't. ... ____%
☐ Other Gov't. .... ____%
☐ Total Gov't. ..... ____%
☐ Private Foundation ..... ____%
☐ University/College ..... ____%
☐ Endowment Income ..... ____%
☐ Contributions ..... ____%
☐ Corporate ..... ____%
☐ Membership ..... ____%
☐ Sales Shop ..... ____%
☐ Other ..... ____%

FEE INFORMATION

☐ AAM *institutional* member—minimum $50 dues (for museums with at least one paid staff member).

☐ $50 Application Fee is enclosed. Fee MUST be PRE-PAID.

☐ Applicant Museum is non-AAM member.

☐ $100 Application Fee is enclosed. Fee MUST be PRE-PAID.

☐ Applicant Museum is applying for AAM membership and accreditation.

☐ Membership Application and dues check are enclosed.

☐ Accreditation application fee—$50 is enclosed. Fee MUST be PRE-PAID.

SIGNATURES OF AUTHORIZATION

By signing, the director and chairman of applicant's governing body certify that application for accreditation has been formally considered and approved, and they agree that application for accreditation, accompanied by the initial fee, constitutes agreement by the applicant museum to consent to and abide by the decisions of the American Association of Museums, arrived at through the agencies of its Accreditation Commission and operative agencies.

Signature of Director	Signature of Chairman of Governing Body
Name (Typed)	Name (Typed)
Title	Title
Date	Date

Formulae for Determining Subsidiary Museum Status

Please answer the following questions.

Yes *No*

1. ☐ ☐ Does the museum have a *separate governing body* or an *administrative head* with the responsibilities beyond the normal duties of a curator?
2. ☐ ☐ Does the museum have *budgetary autonomy*, that is, does it have allotted to it an overall budgetary amount and/or does it support itself through the use of its own funds?
3. ☐ ☐ Does the museum have *self-directed* acquisition, conservation and exhibition *practices*?
4. ☐ ☐ Is the museum located on a piece of *property* which is *continuous* with and *adjoining* that of the central museum?

A majority of negative answers determines the subsidiary status of a museum. *In case of a split*, the following formula decides:

1. If 1 and 2 are negative, the museum is a subsidiary.
2. If 1 and 3 are negative, the museum is a subsidiary.
3. If 2 and 3 are negative, the museum is a subsidiary.
4. If 3 and 4 are negative, the museum is a subsidiary.
5. If 1 and 4 are negative and 2 and 3 positive, the museum is autonomous.
6. If 2 and 4 are negative and 1 and 3 positive, the museum is autonomous.

A majority of positive answers indicates the museum is autonomous.

Procedures and Fee Structures for Autonomous and Subsidiary Museums

	Application Fee (non-AAM member, add $50)	Fee to accompany completed Questionnaire	Subsidiary Museum Fee	Total (non-member add $50)	Visiting Committee Costs
1. One museum (no parent or subsidiary) applies, completes the questionnaire, receives a visiting committee, and, if successful, is accredited.	$50	$100		$150	+
2. One museum, with one or more affiliated branches *not* deemed an autonomous *museum* or subsidiary *museum*, applies, completes the questionnaire, receives a visiting committee, and, if successful, is accredited.	$50	$100		$150	+
3. One parent museum and one or more affiliated museums deemed subsidiary museums (according to the guidelines and formula). a. *parent museum* The parent museum applies and completes the questionnaire for itself and the subsidiaries of its choice. It is visited by a visiting committee of the appropriate size, and, if successful, is accredited.	$50	$100		$150	+
b. *subsidiary museum* The parent applies for the subsidiary and includes the subsidiary in its answers to the questionnaire. The subsidiary receives a visiting committee composed of at least one visitor.			$ 35*		+
c. *subsidiary museum at later date* The parent museum applies for the subsidiary. The subsidiary receives a visiting committee determined by its size. (This is especially advantageous for new subsidiaries of an accredited museum. The subsidiary does not have to go through the whole process—only sponsor a visiting committee.)			$ 75*		+

It must be remembered that societies, associations, or other organizations may not be accredited. Only their museums are eligible.

* per subsidiary

Visiting Committee Narrative Report Sample #1

REPORT OF THE ACCREDITATION VISITING COMMITTEE

to the Object Museum

INTRODUCTION

The Accreditation Visiting Committee, consisting of the Chairman and one committee member, visited the Object Museum on September 1, 1972, arriving at 8:30 a.m.

Because there is actually only one employee in the museum, the visit was almost entirely restricted to conferences with the Director plus a short visit with the President of the College and the College Community Relations head. The other "employees" are students working on an hourly rate and their participation in the museum's work will be discussed later.

The museum covers anthropology and archaeology, entomology, geology, paleontology and operates an herberium. The museum may be classified as natural history but also includes temporary art exhibits, one of which was on display during the visit of the Committee. There is also a botanical garden in front of the museum.

The governing authority is the Object College Governing Board consisting of five persons representing ranching, banking, dentistry and two from the legal profession. There is no separate constitution and bylaws or articles of incorporation for the museum since it was created as part of the Object College complex, thereby attaining legal existence. It does not have a tax-exempt letter from I.R.S. since this is not an entity separate from the college. It has no subsidiary or branch museum.

BOARD OF TRUSTEES

The Governing Board, which is elected by voters of the ward, does not take an active part in the affairs of the museum. The director has full authority over part-time workers, programs, exhibits, collections and the general administration of the museum. The Governing Board does not identify or participate in museum activities. The five members are elected to serve for a period of four years. The director has little if any contact with the Governing Board on a professional level. The Board leaves all professional decisions to the director.

STAFF

The director's background includes training in design, art, decorative arts, and a foundation in physical anthropology, zoology, primitive art, archaeology and textile and art-related studies. His thesis was on Greek Embroideries; he is a *Phi Beta Kappa* and has had textile exhibits and awards and other exhibitions of jewelry and stitchery. His past experience and actual working with two museums—one as a staff member and the other as director—have fitted him for administrating a one-man museum with part-time help. He is a member of professional associations including AAM, is familiar with the literature of

museology and keeps current with museological developments in the fields of his interests.

Staff members are part-time students, paid so much per hour, and are trained by the director to carry on the necessary work of the museum—clerical, curatorial, exhibition, labeling, research for exhibit planning, construction and installation, but are restricted to what amounts to short-term careers because they are students and not full-time paid employees or volunteers. They understand their jobs because of the training given them by the director and they accept responsibility under supervision to turn out new exhibits on a regular schedule. There is little if any authority to delegate since all the part-time employees are not in positions to which authority may be delegated. The number of part-time employees gets the work done but it would be beneficial to the director if he had a nucleus of full-time employees with part-time assistance so that much of the burden is taken off his shoulders. The one professional in the museum *is* the director. The student employees keep up with their work but do not belong to professional societies or associations connected with the type of work they are doing. To some of them, working in the museum is so much per hour and a job. It is hoped that, out of the numbers who have been subjected to museology, a few will feel impelled to join the rest of us!

There is no structured program to train volunteers although volunteers are welcomed to the museum. They are not used as docents but as needed for various museum assignments.

MEMBERSHIP

There is no membership but there would be the possibility to form a student membership had the director sufficient help to organize it, plan programs for it and take care of it. There is even the possibility of community membership under the same optimum conditions.

FINANCES

Funding is adequate for current expenses. There is no provision for capital outlay or improvement at present. No efforts are being made at present to raise additional monies for the museum. The director's salary is correct as reported and it is slightly below the national median for similar positions, especially since he is the only employee on full time. The director's salary is not on a par with those paid to the college instructors nor does it come up to those paid in high school positions. Benefits are comparable to those in other museums and are essentially the same as the rest of the college personnel. Financial reporting is done by the business office of the college and is entirely adequate. There is no clear fiscal policy for the future, no surplus and no deficit. No admission fees are charged. There is a grantsman at the college but his potential availability for the benefit of the museum has not been exercised as yet.

PHYSICAL FACILITIES

The Object Museum is very well situated in the heart of the complex of college buildings and is very accessible to the large number of students attending the institution. It is easily accessible by foot and by car but there is no bus that takes the visitor to the door. Parking is like that of any college or university—crowded, inadequate for non-student visitors, but once the students have found a place to park, the museum is easily found. There is plenty of area for loading and unloading, the entire area is kept clear and well-lighted, and there are no stairs—the museum being on one floor only. Grounds and building are lighted at night and there are security or campus police patrolling when the building is closed.

Restrooms are clean and well-equipped. There are towels available and Boraxo soap in the dispensers. During the winter we were informed that more heat would make it more comfortable to work, that employees had to wear sweaters during cold spells. The grounds are taken care of by the college and are well-landscaped and kept swept and clean. Signing is good and the museum's location is indicated before reaching the building. Security against fire is good, exits are plainly marked, and the part-time employees and the director know what to do or whom to call should emergencies arise. These instructions are contained in an attached sheet. Exits that require panic hardware are so equipped. Storage of collections, the exhibits, records and materials are free from any but the most serious fire damage. Hours are regular and special visitors may even enter during a "closed" day.

COLLECTIONS

The museum owns its tangible objects in the name of the college and they are of the quality that would lend their use to research, exhibition and education. There is no stated acquisition policy and this may be taken care of by the director in written form instead of understood form. The museum contains material or objects which are from regional to world-wide significance, and, although there are accession and loan forms, there is no stated policy on what may be accepted and under what conditions, nor is there more than a gentleman's agreement regarding receiving and making loans. Duplicate records are kept in the building, in different locations. The major portion of the collection is cataloged adequately and data retrieval was demonstrated satisfactorily to the Visiting Committee. Specimens may be easily located through files and are inventoried for this year. When the collections become more extensive, records will be typed and bound and stored outside the museum for greater security. As far as completeness of records to describe missing or stolen specimens, the museum is beginning to photograph such specimens for the records. Disposal of unwanted objects is up to the discretion of the director.

CONSERVATION AND PRESERVATION

Collections are generally in good condition and taken care of. Para crystals are extensively used as is evidenced by the eye-smarting blast

that emerges from an opened study skin cabinet! Conservation is a continuous process before, during and after storage procedures. There is no humidity or temperature control system and no protection against airborne pollution. The employees are trained to care for the collections and are doing a good job. Little fluorescent lighting is used and incandescent lights are employed without shielding. The only exhibition in danger of too much actinic exposure is the temporary "Exhibit of the Month," which faces a large expanse of high glass to which the director has fastened fluted paper screens to cut out some of the brilliance. This is exposed for only a month, during which period not too much harm could result. The director trains his people to conserve and preserve, evidently with success.

SECURITY

Locks and campus police protect the collections from burglary, theft and pilferage. There have been only two examples of vandalism during the present director's tenure. A sprinkler system is a protection against fire and all parts of the museum are locked or observed during open hours. There are no interior guards available and are possibly not needed because of locked cases. The written procedure to be followed in emergencies is attached and known to the students working in the museum. Collections and the physical facilities are insured by the college.

EXHIBITS AND EXHIBITIONS

There is no area in the Object Museum which remains static—all exhibits and exhibit areas change with the exception of the seismograph. One of the three sections of the exhibition area is changed each summer which means that once completed, an exhibit stays in place for three years and is then revised or replaced. The exhibits are planned to demonstrate a natural law, a point, a custom, a rite, a school of thought or the present mores of adults and adolescents. They employ all the approaches in exhibition technique—chronological, historical, thematic, stylistic, comparative or demonstrative. They are well-labeled but the type or style of printing used was, to the Committee, too small except for students with 20-20 vision. They could be a little larger for people who wear bifocals! They are numbered within the cases for putting back into storage. The exhibits are neat and in order and free from dust. No traveling exhibits are available, although the museum does receive traveling exhibits from other agencies. A written loan policy is needed, particularly for loans of specimens that go out. Loans coming in are, as the director says, well taken care of by himself and student employees. Loan records are kept and are satisfactory.

The Visiting Committee was impressed by one of the exhibit sections in which man's vices were shown with special reference to the use of drugs and stimulants. The entire section showed the drugs of the Establishment—alcohol, caffeine in coffee and popular soft drinks, theine in tea, theobromine in cocoa and chocolate, tobacco in all its forms—pipe, cigar, cigarette, chewing, snuff. Primitive drugs and stim-

ulants included kola nut, kava, betel nut, wood rose, Jimson weed, peyote, mescal and other derivatives from the flora of the world. A separate case showed *Cannibis sativa* or marijuana with roach holders, cigarette rollers, paper, "steamboats," and fancy home-made pipes. This was pertinent to a large student body and the director did not make the mistake of preaching or moralizing about any of the specimens in the cases.

The exhibit, in our opinion, was worthy of county-wide publicity, but no news release went out on it. One of the drawbacks of the museum is that public relations are handled *outside* the museum itself, not by the director. Had this timely exhibit been properly covered in press and television, it would have attracted many more students and many adults and adolescents in the surrounding area.

The Visiting Committee makes the strong recommendation that the director be permitted or empowered to issue his own press releases to the media with the result that many more people would become acquainted with the museum and its work accomplished by one director and 12 students on part-time. Such Herculean labors deserve recognition—which in museums comes in the form of streams of visitors coming in to see what has been done.

PROGRAMS AND EDUCATIONAL ACTIVITIES

The educational activities of the museum are primarily for college students and public school students. There is nothing specific planned for adults or young people off campus. Since this is the only museum in the area, it would be valuable if there were programs other than the ones mentioned above. Although there are no programs other than those for college and public schools, the exhibitions and stored materials are entirely adequate for a full schedule of activities for adults and young people not attending the college. Attendance has risen but would go even higher with extra educational activities. The program is enjoyable as well as beneficial from an educational standpoint. Programs supervisors are drawn from the student body and are competently trained by the director. Mature students and scholars are not, at present, too familiar with the museum's offerings, nor have the collections been used to any great extent by outside scholars. There is no formal program for training professional museum workers. The programs could be used for high school classes but rarely are. An approach to high school superintendents and principals, with offers to supplement and complement the work of their schools, would doubtless make the museum even more valuable to the community. School references, school guides, and extensive distribution of study guides are a worthy contribution of the museum. Elementary pupils are well served by the museum as are college students. There is a great opportunity here to expand the scope of the museum to higher levels of education and outside groups.

The library is not large and books may not be taken out of the building but there are hopes to expand the number of books. There is, at present, no publications program in the museum other than the

school guides which are mimeographed for teachers.

The Object Museum needs more support from the college authorities. It is on the periphery of interest and yet has the potential to bring much credit and recognition to the institution. It needs grants, more full-time employees, more money for future expansion, and recognition from the faculty as an educational resource of great value not only to the college and the public schools but also to the community as a whole. It needs publicity, news stories and public notice of its programs and exhibits. It could use more faculty cooperation in the shape of advice on themes for exhibits and tie-in with courses in many related subjects.

It is, in short, a capable little museum doing the best it can, with the status of an institutional orphan or poor relation! It needs and deserves help because, in spite of its handicaps, it is doing professional work worthy of recommendation by the Visiting Committee for accreditation by the American Association of Museums.

Respectfully submitted,
Chairman
Accreditation Visiting Committee AAM

RECOMMENDATION
MUSEUM ACCREDITATION GRANTED

I. The Visiting Committee recommends that accreditation be granted to

The Object Museum — Anytown, Anystate
Name of Museum — City/State

because it meets the minimum standards based on the definition of a museum as established by the AAM.

/signed/ — /signed/
Signature of Chairman — Signature of Committee Member

October 1, 1972 — /signed/
Date — Signature of Committee Member

RECOMMENDATION
MUSEUM ACCREDITATION TABLED

II. The Visiting Committee recommends that accreditation be tabled one year for

_____
Name of Museum — City/State

because of the following deficiencies: _____

_____

_____

_____ — _____
Signature of Chairman — Signature of Committee Member

_____ — _____
Date — Signature of Committee Member

RECOMMENDATION
MUSEUM ACCREDITATION WITHHELD

III. The Visiting Committee recommends that accreditation be withheld from

_____
Name of Museum — City/State

because of the following disabling factors: _____

_____

_____

_____ — _____
Signature of Chairman — Signature of Committee Member

_____ — _____
Date — Signature of Committee Member

Visiting Committee Narrative Report Sample #2

American Association of Museums Accreditation Program
Visiting Committee Report

Museum: The History Museum
City, State

Visiting Committee: Mr. S., Chairman
Mr. B.

Visit Date: December 1 and 2, 1972

No problems were encountered in conjunction with the visit. The two committee members had ample time to review all available material prior to the on-site inspection, sufficient opportunity to observe the operation and a satisfactory period to analyze, review and compare impressions following the visit. Although some of the comments and concerns expressed in this report were more strongly felt by one or the other of the committee, there was essential agreement on the conclusions.

GOVERNING AUTHORITY

The museum does not have a tax-exempt letter from the Internal Revenue Service and the committee strongly recommends that a favorable ruling be sought. There seems to be no question that the museum qualifies for a favorable decision as a governmental organization.

BOARD OF TRUSTEES

The relationship between the trustees and the staff are quite satisfactory; however, the committee suggests that a board larger than three would be more representative of the total population. There is some indication that the law limits the board to three, in which case an advisory committee of twelve or so might be established, from which the board could be selected.

The practice of selecting trustees from the membership of the historical society, which was instrumental in the creation of the museum, suggests the possibility of conflict between the museum and the society: the interests of the society *vis a vis* the professional practices of the museum staff. No problem exists and a larger board or advisory committee representing all elements of the community may help to ensure continued good relations, as well as provide a broader base of support.

STAFF

The museum is at present a two-person operation, a Director and one support person, with some additional assistance from volunteers. Being located in the county courthouse, certain services are provided which would otherwise require staff. The Director is well qualified.

MEMBERSHIP

The historical society is a separate, although supporting, organization; the county being the governing authority. The relationship between the two seems healthy.

FINANCES

Although the salary level is a little low, the overall financial picture is good; there appears to be adequate funding for the present need and the relationship between the museum and the source of support seems conducive to reasonable increases in proportion to demonstrable need should additional support be required to maintain or increase the level of service provided.

PHYSICAL FACILITIES

The museum is located in a new county courthouse; the specific museum quarters having been part of the original plan. The History Museum is well located with respect to the building design, providing easy and obvious access by the public. One wishes exterior signing was larger in scale and more permanently a part of the building design. Parking is adequate.

COLLECTIONS

The collections program suffers some of the symptoms of a new museum; however, the Director has taken steps to avoid the worst pitfalls. The collections are related to the purpose of the museum and records maintenance is on a professional level.

There is room for improvement. The collecting policy and program do not seem designed to build up the collections in an active and professional way. The area set aside for collections, although presently sufficient, will surely prove to be inadequate in the relatively near future.

There is a need for protective measures against a leak in the overhead water pipes; a simple solution would be to install large plastic sheets (transparent drop-cloths would serve the purpose) over the top and down the front of the storage units, thus deflecting water from a leak to the floor. Although the plumbing is new, the location of the pipes is such that the water might freeze should the heating source fail. Added protection from possible theft could easily be accomplished by keeping the door adjacent to the museum entrance, and some distance from the office space, locked.

PRESERVATION

Although there is no specific preservation program, the collections are being well cared for and preservation is at the very least up to minimum standards.

SECURITY

There are a couple of weak spots during operating hours which deserve attention, such as the door to the collections area noted above,

but the administration has felt no urgency in the area of security as there have been no incidents of theft or vandalism. General building security is excellent.

PROGRAMS

The programs and activities are worthwhile and functional. The Director is well qualified and experienced in the area of educational outreach.

EXHIBITS

This function of the museum has been reordered to last because it is the only aspect of the museum which, in the judgment of the committee, is not up to the standard necessary for accreditation.

Although no attempt is herein made to outline corrective measures, some specific exhibit conditions which lead to the decision that improvement is necessary before the museum is accredited follow:

The exhibits do not always appear to be serving a clear educational purpose; too often they border on "visible storage." The overall arrangement does not "demonstrate historical chronology, theme or sequence." Objects are identified but are not interpreted nor used to interpret conditions, events, themes or major subjects.

The visitor is confronted with a visually confusing plethora of cases, panels, objects and documents, with no clear indication of where to begin. Some informality can be stimulating, but the exhibit area is uncomfortably disorganized. Focal points are needed, both for aesthetic reasons and to more clearly identify the subject of individual sections and their relationship one to another.

There is some question as to the suitability of the illumination. The room is well lighted from ceiling fixtures but only one special Christmas exhibit and two permanent cases are individually lighted; there is no utilization of light for impact, emphasis or drama.

A glass wall, between the museum display area and the general public entrance to the courthouse, is ineffectively used. It presents a confusing view of the entire museum exhibit area rather than selective, meaningful presentations to impart some message and stimulate exploration of the entire museum.

There are many fine artifacts which relate to the history of the county and in most instances related material is grouped together; however, the total exhibit is definitely not presented in a style "to enhance scientific, historic and aesthetic potential."

Finally, in the committee's opinion the inadequacy of the exhibits could be overcome without any great expense, in a reasonably short time. A qualified museum exhibits designer could plan the reorganization of the gallery in a day or two and the committee recommends that one be engaged for that purpose. At the very least, help should be solicited from the art faculty of local schools and from the art gallery in the next town.

SUMMARY

The committee would like to see the museum accredited and there is no question of qualification in all areas except the exhibits; but, the exhibits are the basis upon which those visiting a museum *because* of its accreditation will judge the validity of the accreditation program.

The committee believes the exhibits can be brought up to minimum standards by utilizing professional advice and guidance, and that upgrading can be accomplished without additional financial resources.

We recommend that accreditation be withheld at this time (for one year pending correction of weaknesses). It will be necessary for a qualified museologist (the same Visiting Committee Chairman) to inspect the exhibit changes.

The museum is a worthy effort, deserving of the Association's support and attention.

Sample Report of Museum Accreditation Tabled

RECOMMENDATION
MUSEUM ACCREDITATION GRANTED

I. The Visiting Committee recommends that accreditation be granted to

_____
Name of Museum City/State

because it meets the minimum standards based on the definition of a museum as established by the AAM.

_____ _____
Signature of Chairman Signature of Committee Member

_____ _____
Date Signature of Committee Member

RECOMMENDATION
MUSEUM ACCREDITATION TABLED

II. The Visiting Committee recommends that accreditation be tabled one year for

The History Museum
Name of Museum City/State

because of the following deficiencies: lack of professional exhibits

/signed/ /signed/
Signature of Chairman Signature of Committee Member

January 1, 1973
Date Signature of Committee Member

RECOMMENDATION
MUSEUM ACCREDITATION WITHHELD

III. The Visiting Committee recommends that accreditation be withheld from

_____
Name of Museum City/State

because of the following disabling factors: _____

_____ _____
Signature of Chairman Signature of Committee Member

_____ _____
Date Signature of Committee Member

ACCREDITATION
VISITING COMMITTEE
ON-SITE EVALUATION

CHECKLIST

Museum

City State

Name of Director

Name of Board Chairman

Submitted by:

Chairman of Visiting Committee

Committee Member

Committee Member

Date

Visiting Committee On-Site Evaluation Checklist

Introduction

These aspects of a museum's operation shall receive close attention during the evaluation process. All museums cannot be expected to give exemplary attention to each of the objective points or to all of them in an equal degree.

I. Museum Governing Authority
II. Board of Trustees
III. Staff
IV. Membership
V. Finances
VI. Physical Facilities
VII. Collections
VIII. Conservation and Preservation
IX. Security
X. Exhibits and Exhibitions
XI. Programs and Educational Activities
XII. Purposes, Plans and Future

The following checklist is only intended to suggest the desirable breadth of inquiry and not to be exclusive; institutions vary and will not fit all preconceived criteria.

Instructions

Each question in each section must be completed. Check or place an "x" in only *one* box in *each* line of boxes next to the question. The boxes to be checked are

Line 1	Y	N	N/A	= YES	NO	NOT APPLICABLE
Line 2	A	U	Q	= ACCEPTABLE	UNACCEPTABLE	QUESTIONABLE

If N/A (not applicable) is checked, no box in line 2 needs to be checked. A response of Y (yes) and U (unacceptable) is permissible, as is a response of N (no) and A (acceptable). The answers should reflect the opinion of all committee members. The Comments space may be used for amplification of any answer, especially a negative answer; the space may also be used for any dissenting opinion of a visitor. Comments may be continued on a separate page.

The Chairman will collate all answers and comments onto the "master copy" checklist and photocopy five of the master, which will be reviewed by the Accreditation Commission and sent to the applicant museum.

I. MUSEUM GOVERNING AUTHORITY

1. Y N N/A / A U Q Is there documentary evidence of the museum's legal existence (e.g., articles of incorporation or other legal evidence)?

2. [Y] [N] [N/A] [A] [U] [Q] Are there written constitution and by-laws or other legal document?

3. [Y] [N] [N/A] [A] [U] [Q] Does the museum have a tax-exempt letter from Internal Revenue Service or the Canadian Department of Internal Revenue?

4. [Y] [N] [N/A] [A] [U] [Q] Does the museum administer subsidiary/branch museums?

5. [Y] [N] [N/A] [A] [U] [Q] Is there evidence that the museum is operating in accordance with local, state and federal laws?

COMMENTS:

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II. BOARD OF TRUSTEES

1. [Y] [N] [N/A] [A] [U] [Q] Does the Board recognize the director/chief executive as sole official representative liaison between trustees and staff?

2. [Y] [N] [N/A] [A] [U] [Q] Does the Board recognize the right of the director to originate all staff appointments, releases and promotions?

3. [Y] [N] [N/A] [A] [U] [Q] Does the Board recognize that the director's responsibilities are to the whole board, not to individual board members?

4. [Y] [N] [N/A] [A] [U] [Q] Is the director a member of all functional committees appointed by trustees?

5. [Y] [N] [N/A] [A] [U] [Q] Is the director tne main official source of all recommendations for acquisitions?

6. [Y] [N] [N/A] [A] [U] [Q] Does the director/chief administrative officer have administrative perquisites of his position (in practice and theory) which are accepted as suitable for the operation of a museum?

II. BOARD OF TRUSTEES (continued)

7. [Y] [N] [N/A] [A] [U] [Q] Has the board of trustees officially defined in writing its role and that of the professional staff?

8. [Y] [N] [N/A] [A] [U] [Q] Do the trustees identify with or participate in museological activities?

9. [Y] [N] [N/A] [A] [U] [Q] Is there a specified term of service on the board?

COMMENTS:

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III. STAFF

1. [Y] [N] [N/A] [A] [U] [Q] Does the director/chief executive have training and/or experience which makes him capable of decisions "consonant with the experience of his peers"?

2. [Y] [N] [N/A] [A] [U] [Q] Does the director/chief executive have "access to and acquaintance with the literature" of museology in the field of interest of the museum?

3. [Y] [N] [N/A] [A] [U] [Q] Does the director have special training in his field?

4. [Y] [N] [N/A] [A] [U] [Q] Do staff members have special training in their fields?

5. [Y] [N] [N/A] [A] [U] [Q] Do staff members have clear understanding of their respective jobs?

6. [Y] [N] [N/A] [A] [U] [Q] Does the director delegate authority?

7. [Y] [N] [N/A] [A] [U] [Q] Is there a printed table of organization or flow sheet of administrative responsibility?

8. [Y] [N] [N/A] [A] [U] [Q] Does everyone understand and observe these responsibilities and necessary accompanying authority?

9. [Y] [N] [N/A] [A] [U] [Q] Is the size of the staff adequate for the needs of the museum?

10. [Y] [N] [N/A] [A] [U] [Q] Is there at least one professional whose job, even though seasonal, does not automatically terminate at the end of each season?

11. [Y] [N] [N/A] [A] [U] [Q] Do staff members work sufficient hours to adequately keep up with the current demands of administration, record-keeping and care of collections?

12. [Y] [N] [N/A] [A] [U] [Q] Does the staff participate in local, state, regional, national, international museum organizations?

13. [Y] [N] [N/A] [A] [U] [Q] Does the museum use volunteers in any capacity?

14. [Y] [N] [N/A] [A] [U] [Q] Does the museum provide a structured program to train volunteers?

15. [Y] [N] [N/A] [A] [U] [Q] Does the institution maintain an active program of assuring that it is operating in conformity with Federal statutes relating to equal employment opportunity?

COMMENTS:

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IV. MEMBERSHIP

1. [Y] [N] [N/A] [A] [U] [Q] Is there a membership organization with formal relationship to, or responsibility for, the museum and its operation?
2. [Y] [N] [N/A] [A] [U] [Q] Are there purposes of membership?
3. [Y] [N] [N/A] [A] [U] [Q] Are the purposes being furthered?
4. [Y] [N] [N/A] [A] [U] [Q] Does the membership group avoid unwarranted influence on the institution, officers or staff?
5. [Y] [N] [N/A] [A] [U] [Q] Does the membership group furnish volunteers?
6. [Y] [N] [N/A] [A] [U] [Q] Is membership a requisite for volunteer service?
7. [Y] [N] [N/A] [A] [U] [Q] Does the membership raise money for the museum?
8. [Y] [N] [N/A] [A] [U] [Q] Does the membership determine how money is spent?
9. [Y] [N] [N/A] [A] [U] [Q] Do members receive benefits or privileges through membership?

COMMENTS:

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V. FINANCES

1. [Y] [N] [N/A] [A] [U] [Q] Is the total financial support adequate to the needs of the museum?

2. [Y] [N] [N/A] [A] [U] [Q] Are there continuing efforts to raise the level of support?

3. [Y] [N] [N/A] [A] [U] [Q] Are the salaries correct as reported in the questionnaire?

4. [Y] [N] [N/A] [A] [U] [Q] Do staff salaries compare favorably with national and regional museum salaries?

5. [Y] [N] [N/A] [A] [U] [Q] Do staff salaries compare favorably with local school or college salaries?

6. [Y] [N] [N/A] [A] [U] [Q] Are the fringe benefits correct as reported in the questionnaire?

7. [Y] [N] [N/A] [A] [U] [Q] Do the benefits compare favorably with other similar museums?

8. [Y] [N] [N/A] [A] [U] [Q] Does an adequate financial reporting system exist?

9. [Y] [N] [N/A] [A] [U] [Q] Is there a clearly delineated fiscal policy or plan?

10. [Y] [N] [N/A] [A] [U] [Q] Is there free admission to the museum?

11. [Y] [N] [N/A] [A] [U] [Q] Is there an operating surplus?

12. [Y] [N] [N/A] [A] [U] [Q] Has formal application been made to governmental agencies or private foundations for direct funds?

COMMENTS:

VI. PHYSICAL FACILITIES

1. [Y] [N] [N/A] [A] [U] [Q] Is the location of the museum suitable, relative to the community it serves?

2. [Y] [N] [N/A] [A] [U] [Q] Is the location isolated, thus offering hazards to plant or personnel, especially during night hours?

3. [Y] [N] [N/A] [A] [U] [Q] Is the museum accessible by foot (sidewalks)?

4. [Y] [N] [N/A] [A] [U] [Q] Is the museum accessible by auto (surfaced roads)?

5. [Y] [N] [N/A] [A] [U] [Q] Is the museum accessible by public transportation?

6. [Y] [N] [N/A] [A] [U] [Q] Are there provisions for access by handicapped persons?

7. [Y] [N] [N/A] [A] [U] [Q] Is there adequate parking space for staff and visitors' automobiles?

8. [Y] [N] [N/A] [A] [U] [Q] Is there adequate provision for loading and unloading?

9. [Y] [N] [N/A] [A] [U] [Q] Are corridors, stairs, public spaces well lighted?

10. [Y] [N] [N/A] [A] [U] [Q] Are grounds and building adequately lighted during dark hours?

11. [Y] [N] [N/A] [A] [U] [Q] Are restrooms adequate and maintained in sanitary condition?

12. [Y] [N] [N/A] [A] [U] [Q] Is the heating plant inspected regularly?

13. [Y] [N] [N/A] [A] [U] [Q] Is the heating adequate?

14. Y N N/A A U Q Are grounds kept in satisfactory condition?

15. Y N N/A A U Q Are the roads and sidewalks in good condition?

16. Y N N/A A U Q Is the building in good repair and well maintained?

17. Y N N/A A U Q Is the museum open at regular and predictable hours?

18. Y N N/A A U Q Do the hours and seasons it is open adequately take care of the public demand?

19. Y N N/A A U Q Does the sales desk or museum shop sell items related to the museum's collections?

20. Y N N/A A U Q Are the items of good quality?

COMMENTS:

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VII. COLLECTIONS

1. Y N N/A A U Q Does the museum own tangible objects?

2. Y N N/A A U Q Does the museum have legal title to or authorization for the possession of its collections?

VII. COLLECTIONS (continued)

3. [Y] [N] [N/A] [A] [U] [Q] Do the objects have intrinsic value to science, history, art or culture (as distinguished from tools used to communicate that subject matter)?

Are the collections adequate to fulfill stated objectives and purposes of the museum in the following respects:

4. [Y] [N] [N/A] [A] [U] [Q] Quantity?

5. [Y] [N] [N/A] [A] [U] [Q] Quality?

6. [Y] [N] [N/A] [A] [U] [Q] Preservation?

7. [Y] [N] [N/A] [A] [U] [Q] Relevance?

8. [Y] [N] [N/A] [A] [U] [Q] Do the collections conform to stated acquisition policies?

9. [Y] [N] [N/A] [A] [U] [Q] Are there exceptions to these policies?

10. [Y] [N] [N/A] [A] [U] [Q] Is there an established procedure of acquisition?

11. [Y] [N] [N/A] [A] [U] [Q] Is there an adequate system for preservation of all data on acquisitions?

12. [Y] [N] [N/A] [A] [U] [Q] Is the major portion of the collection cataloged?

13. [Y] [N] [N/A] [A] [U] [Q] Is the cataloging system adequate?

14. [Y] [N] [N/A] [A] [U] [Q] Does the cataloging system permit ready retrieval of data?

15. Y N N/A A U Q Is there a storage record which permits ready location of specimens?

16. Y N N/A A U Q Are storage collections inventoried at periodic intervals?

17. Y N N/A A U Q Is the storage space adequate?

18. Y N N/A A U Q Are all records kept in a safe place?

19. Y N N/A A U Q Are records duplicated and kept elsewhere for security?

20. Y N N/A A U Q Are records adequate to permit accurate description of stolen or missing specimens?

21. Y N N/A A U Q Does the museum have a policy for the disposal of unwanted accessions?

COMMENTS:

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VIII. CONSERVATION & PRESERVATION

1. Y N N/A A U Q Are collections generally in good condition?

2. Y N N/A A U Q Is there evidence of care rather than neglect?

3. Y N N/A A U Q Does the museum apply sound, informed conservation methods?

VIII. CONSERVATION & PRESERVATION (continued)

4. [Y] [N] [N/A] [A] [U] [Q] Are objects properly prepared before being put into collections?

5. [Y] [N] [N/A] [A] [U] [Q] Are collections regularly fumigated, cleaned and examined for deterioration?

Are exhibitions protected from:

6. [Y] [N] [N/A] [A] [U] [Q] Light of high intensity?

7. [Y] [N] [N/A] [A] [U] [Q] Fluctuations and extremes of temperature and humidity?

8. [Y] [N] [N/A] [A] [U] [Q] Air Pollution?

9. [Y] [N] [N/A] [A] [U] [Q] Natural hazards and pests?

10. [Y] [N] [N/A] [A] [U] [Q] Is there evidence of adequate attention to study and storage of collections?

11. [Y] [N] [N/A] [A] [U] [Q] Is there a conservator on the staff?

12. [Y] [N] [N/A] [A] [U] [Q] Have outside conservation consultants or restorers been used?

13. [Y] [N] [N/A] [A] [U] [Q] Does the museum provide training and supervision of personnel involved in the handling of its objects?

14. [Y] [N] [N/A] [A] [U] [Q] Is the museum aware of agencies to which problems or projects may be referred?

COMMENTS:

IX. SECURITY

Are the museum and its collections protected against:

1. [Y] [N] [N/A] Burglary?
   [A] [U] [Q]
2. [Y] [N] [N/A] Theft and Pilferage?
   [A] [U] [Q]
3. [Y] [N] [N/A] Vandalism?
   [A] [U] [Q]
4. [Y] [N] [N/A] Fire?
   [A] [U] [Q]
5. [Y] [N] [N/A] Floods?
   [A] [U] [Q]
6. [Y] [N] [N/A] Wind?
   [A] [U] [Q]
7. [Y] [N] [N/A] Is the building fireproof?
   [A] [U] [Q]
8. [Y] [N] [N/A] Is the fire prevention system satisfactory?
   [A] [U] [Q]
9. [Y] [N] [N/A] Is the water supply adequate for fire protection?
   [A] [U] [Q]
10. [Y] [N] [N/A] Are the fire hydrants accessible?
    [A] [U] [Q]
11. [Y] [N] [N/A] Are the exits clearly marked?
    [A] [U] [Q]
12. [Y] [N] [N/A] Do the exits open outward?
    [A] [U] [Q]
13. [Y] [N] [N/A] Are exits equipped with panic hardware?
    [A] [U] [Q]

IX. SECURITY (continued)

14. Y N N/A / A U Q — Does the site of outdoor activities provide adequate space and safety measures?

15. Y N N/A / A U Q — Is there a mechanical or electronic security alarm system in operation?

16. Y N N/A / A U Q — Does the museum employ guards on a regular schedule?

17. Y N N/A / A U Q — Are all parts of the museum kept locked or under scrutiny during open hours?

18. Y N N/A / A U Q — Is there a written procedure to be followed in case of fire, holdup, vandalism, personal injury or accidents?

19. Y N N/A / A U Q — Are the procedures known to all employees?

20. Y N N/A / A U Q — Are the collections insured?

21. Y N N/A / A U Q — Are the physical facilities insured?

COMMENTS:

X. EXHIBITS AND EXHIBITIONS

1. Y N N/A A U Q Are there changing exhibition programs?

2. Y N N/A A U Q Do the exhibits give an impression of professionalism?

3. Y N N/A A U Q Is there evidence that exhibits are selected to serve a purpose of aiding the visitor in understanding them, rather than serving the purpose of "visible storage"?

4. Y N N/A A U Q Is the exhibition space adequate?

5. Y N N/A A U Q Are the exhibitions arranged to demonstrate historical chronology, theme, sequence?

6. Y N N/A A U Q Are exhibitions identified and interpreted?

7. Y N N/A A U Q Are exhibited objects and their records numbered or otherwise identified so one might go from one to the other with facility and accuracy?

8. Y N N/A A U Q Are exhibitions protected from natural and human hazards?

9. Y N N/A A U Q Are exhibitions suitably illuminated, yet protected from damage by harmful or excessive radiation?

10. Y N N/A A U Q Are exhibition cases free from dust?

11. Y N N/A A U Q Are exhibition cases clean and in order?

12. Y N N/A A U Q Has the museum sent out any traveling exhibitions?

13. Y N N/A A U Q Has the museum received and shown any traveling exhibitions?

X. EXHIBITS AND EXHIBITIONS (continued)

14. [Y] [N] [N/A] [A] [U] [Q] Is there a written policy on loans from the collections?

15. [Y] [N] [N/A] [A] [U] [Q] Are there specific qualifications required of borrowers?

16. [Y] [N] [N/A] [A] [U] [Q] Are the loan records adequate?

17. [Y] [N] [N/A] [A] [U] [Q] Does the loan policy indicate responsible attitudes toward the collections?

18. [Y] [N] [N/A] [A] [U] [Q] Is there a written policy on specimens borrowed from other museums?

19. [Y] [N] [N/A] [A] [U] [Q] Are the records of borrowed materials adequate?

20. [Y] [N] [N/A] [A] [U] [Q] Do the handling and protection of borrowed specimens show a responsible attitude toward these collections?

COMMENTS:

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XI. PROGRAMS AND EDUCATIONAL ACTIVITIES

1. [Y] [N] [N/A] [A] [U] [Q] Do programs and activities indicate that the institution is alive and active?

2. [Y] [N] [N/A] [A] [U] [Q] Do the programs and activities indicate that the museum is utilizing collections in the interest of the general public?

3. Y N N/A A U Q Are programs consonant with objectives of the museum?

4. Y N N/A A U Q Is there an attempt to provide activities for all age and education levels?

5. Y N N/A A U Q Has there been a continuous increase in annual attendance?

6. Y N N/A A U Q Are the activities educational and/or pleasurable?

7. Y N N/A A U Q Are program supervisors trained and competent?

8. Y N N/A A U Q Are the museum and its collections known and available to mature students and scholars?

9. Y N N/A A U Q Have the storage/study collections been used for research by outside scholars?

10. Y N N/A A U Q Does the museum have joint programs or special affiliations with colleges and universities?

11. Y N N/A A U Q Does the museum have a formal, planned program designed for training professional museum workers other than staff members?

12. Y N N/A A U Q Does the museum have organized programs for high school students?

13. Y N N/A A U Q Are the programs planned in cooperation with the local school authorities?

14. Y N N/A A U Q Does the museum have organized programs for elementary students?

15. Y N N/A A U Q Are reference library or museological books and journals available?

XI. PROGRAMS AND EDUCATIONAL ACTIVITIES (continued)

16. [Y] [N] [N/A] [A] [U] [Q] Is the library adequate for the needs of the museum?

17. [Y] [N] [N/A] [A] [U] [Q] Is the library available to the public?

18. [Y] [N] [N/A] [A] [U] [Q] Does the museum conduct research?

19. [Y] [N] [N/A] [A] [U] [Q] Does the museum answer research and/or reference inquiries?

20. [Y] [N] [N/A] [A] [U] [Q] Does the museum have a publications program?

21. [Y] [N] [N/A] [A] [U] [Q] Is there a publications list?

22. [Y] [N] [N/A] [A] [U] [Q] Are the publications directed toward the general public?

23. [Y] [N] [N/A] [A] [U] [Q] Are the publications directed toward scholars?

24. [Y] [N] [N/A] [A] [U] [Q] Does the museum conduct a public relations program in order to inform the public of activities or to create a clientele for the museum?

COMMENTS:

XII. PURPOSES, PLANS, FUTURE

1. Y N N/A A U Q Is there periodic reevaluation of the museum's statement of purpose, constitution and by-laws to insure that the museum's purpose is still relevant?

2. Y N N/A A U Q Are there plans for future growth?

3. Y N N/A A U Q Are the plans evidence of long-range, careful planning?

4. Y N N/A A U Q Is there periodic reevaluation of programs to insure that the programs are relevant to school needs, community needs and current problems?

COMMENTS:

Basic Definition Checklist

SATISFACTORY	UNSATISFACTORY	
☐	☐	**ORGANIZED** "...duly constituted body with expressed responsibilities."
☐	☐	**PERMANENT** "...the institution is expected to continue in perpetuity."
☐	☐	**NON-PROFIT** The museum has produced documentary evidence of its tax-exempt status under the regulations of the U.S. Internal Revenue Service or the Canadian Department of Internal Revenue.
☐	☐	**ESSENTIALLY EDUCATIONAL OR AESTHETIC** The museum manifests its expressed responsibilities by knowledgeable utilization of its objects and exhibits for elucidation and enjoyment.
☐	☐	**PROFESSIONAL STAFF** "...one paid employee, who commands an appropriate body of special knowledge and the ability to reach museological decisions consonant with the experience of his peers, and who has access to and acquaintance with the literature of the field." Stress is placed on continuity of professional staff, even seasonal employment which is continuous and not automatically terminated at the end of each season. The employee works sufficient hours to meet adequately the current demands of administration, record-keeping and care of collections.
☐	☐	**COLLECTIONS** "...owns and utilizes tangible objects: things animate and inanimate." The tangible objects have intrinsic value to science, history, art or culture. The exhibits are evidence of the subject matter of the museum rather than tools for communicating what one knows of that subject matter, serving as instruments in carrying out the museum's stated purpose and reflecting that purpose.

☐ ☐ **CARE**

"... the keeping of adequate records pertaining to the provenance, identification, location of the museum's holdings and the application of current professionally accepted methods to their security and to the minimization of damage and deterioration."

☐ ☐ **OPEN TO THE PUBLIC ON SOME REGULAR SCHEDULE**

"... regular and predictable hours which constitute substantially more than a token opening, so that access is reasonably convenient to the public."

The hours and seasons the museum is open adequately support public demand.

☐ ☐ **RECOGNITION**

The museum is worthy of the symbol of accreditation it will display. The visitor is aware of neatness, cleanliness, some order of arrangement of exhibits and professionalism in labeling and display

Visiting Committee Recommendation Form

RECOMMENDATION
MUSEUM ACCREDITATION GRANTED

I. The Visiting Committee recommends that accreditation be granted to

_____
Name of Museum — City/State

because it meets the minimum standards based on the definition of a museum as established by the AAM.

_____ _____
Signature of Chairman — Signature of Committee Member

_____ _____
Date — Signature of Committee Member

RECOMMENDATION
MUSEUM ACCREDITATION TABLED

II. The Visiting Committee recommends that accreditation be tabled one year for

_____
Name of Museum — City/State

because of the following deficiencies: _____

_____

_____

_____ _____
Signature of Chairman — Signature of Committee Member

_____ _____
Date — Signature of Committee Member

RECOMMENDATION
MUSEUM ACCREDITATION WITHHELD

III. The Visiting Committee recommends that accreditation be withheld from

_____
Name of Museum — City/State

because of the following disabling factors: _____

_____

_____

_____ _____
Signature of Chairman — Signature of Committee Member

_____ _____
Date — Signature of Committee Member

No. of Applications	543	No. of Museums Accredited	223

APPENDIX 12

ACCREDITATION STATISTICS

Geographic Distribution

	Applicant Museums		Accredited Museums
New England	**72**	**New England**	**25**
Mass.	33	Mass.	14
Conn.	23	Conn.	7
Maine	5	Maine	1
Vt.	4	Vt.	2
N. H.	4	N. H.	
R. I.	3	R. I.	1
Northeast	**116**	**Northeast**	**47**
N. Y.	69	N. Y.	27
Pa.	20	Pa.	8
D. C.	12	D. C.	3
N. J.	8	N. J.	3
Md.	4	Md.	3
Del.	3	Del.	3
Southeast	**94**	**Southeast**	**37**
Fla.	20	Fla.	8
N. C.	16	N. C.	9
Tenn.	10	Tenn.	2
Va.	10	Va.	4
Ga.	8	Ga.	3
S. C.	7	S. C.	5
La.	7	La.	2
Ala.	3	Ala.	
Ark.	4	Ark.	1
Miss.	3	Miss.	2
W. Va.	4	W. Va.	1
Ky.	2	Ky.	
Midwest	**107**	**Midwest**	**46**
Ohio	20	Ohio	11
Wisc.	17	Wisc.	7
Mich.	17	Mich.	5
Ill.	15	Ill.	6
Ind.	12	Ind.	5
Minn.	9	Minn.	3
Mo.	10	Mo.	5
Iowa	7	Iowa	4
Mt. Plains	**66**	**Mt. Plains**	**29**
Tex.	26	Tex.	13
Okla.	11	Okla.	3
Colo.	7	Colo.	6
N. M.	6	N. M.	1
Kans.	5	Kans.	2
Neb.	5	Neb.	3
Wyo.	3	Wyo.	1
Mont.	2	Mont.	
S. D.	1	S. D.	
Western	**84**	**Western**	**39**
Calif.	46	Calif.	21
Ariz.	11	Ariz.	3
Wash.	7	Wash.	3

Oreg	5
Hawaii	4
Nev.	3
Utah	3
Alaska	3
Idaho	2
Canada	3
Puerto Rico	1

Oreg.	3
Hawaii	2
Nev.	2
Utah	2
Alaska	2
Idaho	1
Canada	
Puerto Rico	

Type of Museum

Applicant Museums	
Art	189
History	91
General	83
Natural History	46
Historical Society Museum	27
Historic House	21
Children's Museum	12
Science	14
Professional	5
Arts Center	6
Planetarium	4
Military	4
Botanical Garden	2
Zoo	2
Other	37
Anthropology	6
Indian	5
Marine	5
Ethnic	2
Outdoor	2
Regional	3
Transportation	2
Doll & Toy	2
Armor & Arms	1
Glass	1
Horological	1
Literary	1
Musical	1
Philatelic	1
Religion	1
Restoration	1
Boy Scouts	1
Archaeology	1
University (in addition to being particular type)	47

Accredited Museums	
Art	77
History	36
General	24
Natural History	19
Historical Society Museum	16
Historic House	8
Children's Museum	6
Science	6
Professional	
Arts Center	9
Planetarium	3
Military	1
Botanical Garden	2
Zoo	1
Other	15
Anthropology	4
Indian	1
Marine	3
Ethnic	
Outdoor	2
Regional	1
Transportation	
Doll & Toy	
Armor & Arms	1
Glass	
Horological	
Literary	
Musical	
Philatelic	1
Religion	1
Restoration	1
Boy Scouts	
Archaeology	
University (in addition to being particular type)	24

Primary Support

Applicant Museums		Accredited Museums	
Private	228	Private	95
Combination	119	Combination	48
Municipal	72	Municipal	34
State or Regional	73	State or Regional	24
Other	51	Other	22
Contributions	15	Contributions	3
College	11	College	4
County	11	County	5
Federal	1	Federal	1
Trust	6	Trust	6
Boy Scouts	1	Boy Scouts	1
Church	1	Church	
Indian Tribe	1	Indian Tribe	
Society	1	Society	1
Public Membership	1	Public Membership	1
Service League	1	Service League	
Corporate	1		

Budget Category

Applicant Museums		Accredited Museums	
Below $50,000	174	Below $50,000	47
$50,000 to below $100,000	107	$50,000 to below $100,000	30
$100,000 to below $250,000	101	$100,000 to below $250,000	61
$250,000 to below $500,000	62	$250,000 to below $500,000	28
$500,000 to below $750,000	17	$500,000 to below $750,000	15
$750,000 to below $1 million	17	$750,000 to below $1 million	11
$1 million	44	$1 million	31
Incomplete	21	Incomplete	

ACCREDITATION STAGES

Applications	543
Questionnaires Returned	390
Questionnaires Still Out	153
Accredited	223
Tabled One Year	22
Rejected	25
Visiting Committee Evaluation Taking Place	79
Interim Approval—Awaiting Visiting Committee	21
Questionnaire Being Reviewed	20

APPENDIX 13

Testimonials To the AAM Accreditation Program

"Throughout Texas, the museum program had mushroomed and we were experiencing a proliferation of small, dusty junk shops called museums. I was delighted to have national guidelines set forth for minimum excellence in museums.

"When I entered our museum, I did not know whether or not we could pass, but I was sure that the program would benefit our museum regardless of the outcome. I knew I would be able to upgrade our museum and its program and to spur my volunteers on to completion of their tasks.

"We were number 91 to enter and the 57th museum to become fully accredited. Ours is a small museum with one full-time employee, two part-time employees and a staff of ninety-seven volunteers. Volunteers tend to complete their tasks tomorrow and tomorrow. Accreditation sets a guideline and establishes a time schedule. This eliminates the Scarlett O'Haras from the museum force. They must complete their tasks today—they cannot wait until tomorrow. Once accreditation has been achieved, the volunteer takes renewed pride in his work and in his accomplishments.

"With the public, an entirely new image is created. Public acceptance and participation in your museum program soars. With the donor, one has a new image. Things one had heretofore dreamed of owning, now become his. People call and ask you if you would like an artifact for your collection that before would not have been offered. This alone would be worth the small entry fee of the program and the small amount the visiting committee receives in expense money.

"I cannot say enough for the value of the visitation committee. Dr. John Rohner, professor of Museography, University of Colorado, and Stanley Sohl, director of the Kansas State Historical Society and Museums, were on our team. Next year, we plan to invite them back and pay their expenses so that we may have the value of their criticisms and suggestions. This is simply marvelous. A whole new world of ideas and suggestions are at your command.

"Then, of course, there is funding. Shortly after accreditation we received two grants from the Texas foundations. In applying for national grants the accredited museum is viewed with favor. We also found people gave to our museum more readily after accreditation than before because here was a national standard of excellence to assure them that we operated a museum with acceptable procedures of funding, programs, cataloging and exhibiting. We found our donations soared after accreditation.

"I want the best school for my community, the best library and the best museum. For each, a state and national guideline has been established with a program of accreditation. I think our communities deserve this effort on our part and the sooner an institution applies for accreditation, the more benefit is derived."

Letter From
JO STEWART RANDEL, Director
Square House Museum
Panhandle, Texas

"We still think, however, that the greatest thing to happen to us was Accreditation. After we were accredited, we had renewed interest from our volunteers and our board, an influx of donors of money and artifacts and twelve people have told me they have included us in their wills for our endowment fund."

Letter From
Jo Stewart Randel, Director
Ca[illegible]County Square House Museum

"On behalf of my trustees and staff, I wish to thank you and your fellow members of the Accreditation Commission for granting this museum accreditation. We look upon this not as an honor, but as an obligation and an added responsibility to redouble our efforts toward greater perfection in our performance and our endeavors."

Letter From
Waldo C. M. Johnston, Director
Mystic Seaport
Mystic, Connecticut

"The entire process of definition and evaluation has been of real value to us. I trust that we may continue to uphold the standards the Commission has set for the museum profession, and in some measure contribute to the furtherance of the ideals and goals of that profession."

Letter From
Virginia L. Cummings, Director
Buffalo Museum of Science
Buffalo, New York

"The suggestions made by the Visiting Committee are appreciated greatly; and we are endeavoring to strengthen our operations accordingly.

"We are very proud to join the ranks of the accredited members of the American Association of Museums; and we shall make every effort to continue to uphold the high traditions of the museum profession."

Letter From
Carl F. Wapiennik, Executive Director
Buhl Planetarium & Institute of Popular Science
Pittsburgh, Pennsylvania

"It was a pleasure and, in a very real sense, a significant learning experience for our board members, our staff and for me personally to participate in the accreditation project. The entire program has been of enormous help to this Gallery. And of course the outcome has proved to be especially rewarding."

Letter From
Howard E. Wooden, Director
The Sheldon Swope Art Gallery
Terre Haute, Indiana

"I want to extend my personal appreciation as well as that of the Board of Trustees and to express also our congratulations and great respect for the important and effective work of the Accreditation Commission."

Letter From
MALCOLM E. LEIN, Director
Minnesota Museum of Art
St. Paul, Minnesota

"We appreciate very much this important recognition."

Letter From
THOMAS HOVING, Director
The Metropolitan Museum of Art
New York, New York

"Thank you very much for the opportunity [to serve as a visiting committee Chairman]. I think the chance to examine museums in this concentrated way is enlightening and most useful to me in my role of trying to teach young museum hopefuls what museums try to do, where they succeed and what some of the pitfalls may be."

Letter From
FRANK O. SPINNEY, Professor
Cooperstown Graduate Program
New York State Historical Association
Cooperstown, New York

"Recently we received the notice that Brookgreen Gardens had been accredited by the American Association of Museums. This, I believe, is a significant forward step for us and a step which has been most helpful in assisting us to define our goals more clearly and make plans to achieve them."

Letter From
GURDON L. TARBOX, JR., Director
Brookgreen Gardens
Murrells Inlet, South Carolina

"... now it is up to us to take seriously their constructive criticism and to deal effectively with them all with the object of improving our operation and service to the public. We fully understand the need to continue to improve in order to maintain AAM accreditation. It is our intent to do just that."

Letter From
RICHARD C. SHULTZ, formerly Executive Director of
The Historical Society of York County
York, Pennsylvania;
Currently Executive Director,
Rochester Museum of Science and Industry
Rochester, New York

"We were pleased and gratified by the accreditation and very proudly will display the certificate and other related materials. The accreditation visit was both pleasant and very instructive, and we benefitted greatly from the review."

Letter From
KENNETH STARR, Director
Milwaukee Public Museum
Milwaukee, Wisconsin

"Let me tell you how valuable I think the accreditation program is. There is no question that it will result in an increased level of general standards for museum procedures. It has resulted in additional local interest and support for this Museum, and in a more acute professional pride on the part of staffers. This University conducts a credit course in Museum Techniques under my direction and the standards generated by the Accreditation Commission publications have been very helpful."

Letter From
E. F. SANGUINETTI, Director
Utah Museum of Fine Arts
Salt Lake City, Utah

"Politically, it has been extremely valuable to us, particularly with budget time coming, and in addition has led to some giant steps forward in both County recognition and our own operations. This is one of the greatest services yet rendered by the AAM."

Letter From
LESLIE O. MERRILL, Executive Director
San Mateo County Historical Association and County Historical Museum
San Mateo, California

"We will try during the coming year to implement as many of the recommendations the visiting committee members made as we can. I think a statement such as you sent us, with strong comments good and bad, is a very great help to an organization such as ours. I think the two visiting committee members did a very thorough job of examining our institution."

Letter From
HARRY GREAVER, Director
Kalamazoo Institute of Arts
Kalamazoo, Michigan

"Inasmuch as the Museum is now mounting a fundraising drive (five million dollars for a new building and endowment) this accreditation has considerable clout in our community. We have striven for the past two years to measure up to stringent professional standards and I think we have done so."

Letter From
JAN VON ADLMANN, formerly Director of
The Wichita Art Museum
Wichita, Kansas;
Currently, Director of the
Long Beach Museum of Art
Long Beach, California

"It appears that we are the first institution in Philadelphia to be accredited by the AAM and we therefore feel especially honored. You may be assured that our best effort will be devoted to maintaining the quality and standards which underlie the action the Association has now taken."

Letter From
WILLIAM W. MARVEL, President
The Academy of Natural Sciences
Philadelphia, Pennsylvania

"Please accept my personal thanks as well as those of the Associates of the Utah Museum of Natural History and the entire Museum staff for your welcome letter of August 15 advising that the Museum had been granted accreditation. We are proud to have received this accolade and will do our best to continue to live up to the standards set by the AAM."

Letter From
JESSE D. JENNINGS, Director
Utah Museum of Natural History
Salt Lake City, Utah

"The American Association of Museums is to be commended for an outstanding program in setting rigorous standards for a profession that is represented so extensively in fields of art, history and science. We hope that other museums have benefited as much as we have from the Accreditation Program."

Letter From
MRS. PATRICK HARRINGTON, Director
The Landmark Society of Western New York
Rochester, New York

"Accreditation provided many benefits for us. Cooperation among staff members was tremendous; we found solutions to problems that had been postponed for years; and the trustees learned a great deal about standard procedures in other museums."

Letter From
MILDRED S. COMPTON, Director
Children's Museum of Indianapolis
Indianapolis, Indiana

Congressional Record

The Museum Services Act

SPEECH
OF
HON. JOHN BRADEMAS
OF INDIANA
IN THE HOUSE OF REPRESENTATIVES

Monday, May 24, 1971

Mr. BRADEMAS. Mr. Speaker, I have the privilege today of introducing on behalf of myself and my distinguished colleague, the gentleman from Illinois (Mr. ROSTENKOWSKI), H.R. 8677, the Museum Services Act.

I am particularly pleased, Mr. Speaker, to be joined in the introduction of this measure by my good friend, Congressman ROSTENKOWSKI.

Mr. ROSTENKOWSKI has been deeply concerned with the future of museums in the great city of Chicago and recognizes the important role museums play in contributing to the vitality of America's cities. His leadership in sponsoring the Museum Services Act is clear evidence of his commitment to increasing the support necessary to the strength of America's museums.

Mr. Speaker, in introducing this bill, I believe it appropriate to quote the words of that superb analysis of America's museums, the Belmont Report, which was prepared by a special committee of the American Association of Museums for the Federal Council on the Arts and Humanities in response to a request in 1967 by President Lyndon B. Johnson.

A PRICELESS NATIONAL TREASURE

The Belmont Report was addressed to what it called "a priceless national treasure—the works of art, the historic objects and scientific collections in the custody of American museums."

Said the Belmont Report:

In scope and magnitude this treasure is unmatched by that of any great nation, and it has enriched the minds and lives of countless Americans. Once lost, it can never be replaced.

Today the institutions which have this treasure in their custoday are in serious trouble. The totally unpredicted popular success of American museums has strained their financial resources to the breaking point, has compelled them to deny service to much of the public and will require many of them, unless help comes, to close their doors.

Museums have arrived at the point where they can no longer preserve and exhibit the national treasure without substantial national aid.

In effect, Mr. Speaker, the museums of today are victims of their own extraordinary success. Thirty years ago, attendance at America's 600 museums totaled some 50 million visits a year. That figure has now soared over 300 million, and is rapidly climbing higher.

The increase of our population, the growth in leisure time, and the rising interest among Americans of all ages in seeing works of art, objects of historical interest, and collections of scientific and technical artifacts—all these forces contribute to a popularity which is flattering for our museums but which thrusts them into financial crisis.

INCREASING EDUCATIONAL DEMAND

Mr. Speaker, what is particularly striking about this increase in the popularity of our museums is the extent to which there has been a rise in demand for their services as educational institutions. From the Anacostia branch of the Smithsonian Institution in the East to the new Oakland Museum and San Francisco's Exploratorium of the Arts and Sciences in the West, museums are reshaping themselves to serve both children and adults as learners. Hundreds of thousands of schoolchildren visit our large museums daily, while there is hardly a city in America without a museum providing lecture series, guided tours, and other opportunities to make a classroom of the past and a center of learning for the future.

This increased attendance is of vast benefit to all Americans, yet for individual museums—museums of all shapes, sizes, and purposes—it means sharply heightened costs. More trained staff, guards, guides, acquisitions, exhibits, maintenance, buildings, insurance—all of these are necessary.

Mr. Speaker, no one suggests that the Federal Government should now assume the burden of supporting American museums. Museums have always been an example of voluntarism at its best, for they are supported in large part by gifts of money for expenses and valuable objects for collections.

But it is obvious that to the extent that museums are providing an educational service benefiting everyone, they should be considered eligible for public support. In this decade, when nonformal and extracurricular forms of education are assuming a new importance in the world of learning, it is appropriate that the Federal Government should consider making a significant increase in its present contribution to the support of our museums.

TINY FEDERAL AID

The amount of Federal support to our museums today is tiny; less than 1 percent of their operating costs comes from the Federal Government, this in the form of modest grants from the National Endowments for the Arts and Humanities and specialized support for research in scientific museums.

Despite their role in education, museums have benefited little from the Elementary and Secondary Education Act, and they are excluded from benfits of the Library Services and Construction Act.

Mr. Speaker, the bill which the gentleman from Illinois (Mr. ROSTENKOWSKI) and I are today introducing, is designed to act directly upon the needs of museums. It provides funds to be administered by the Secretary of Health, Education, and Welfare for the renovation of museum facilities; to develop and improve services to the public; to preserve and maintain collections; for intermuseum cooperation, including traveling collections and training of personnel; and for specialized services to certain segments of the public such as programs for urban neighborhoods, rural areas, Indian reservations, and penal and other State institutions.

In all of these fields, where philanthropy and local funding have been so important, our bill authorizes Federal funds on a matching basis, with up to 50 percent of project costs available through the Department of Health, Education, and Welfare.

ADVISORY COMMITTEE

Mr. Speaker, the Museum Services Act also creates an Advisory Committee on Museums in the Office of the Secretary. Consisting of 15 persons representative of museums and their professional organizations, this com-

mittee will enable the Secretary to set his priorities in keeping with the times and with the needs of museums and the Nation.

Mr. Speaker, we live in a time of immense and growing pressures—of rapid urbanization, of war, of racial and social and economic conflict.

In such a case, we need all the more, if we are to make this land what it ought to be, generously to support those institutions that elevate the character and quality of our national life.

And among those institutions surely are the museums of America and the treasures of mind and spirit and history of which they are the keepers.

America's museums, therefore, need our assistance and merit our support. The Museum Services Act will mean a direct, effective, and long-overdue way of providing these institutions the assistance they need.

THE MUSEUM SERVICES ACT

Mr. Speaker, at this point in the RECORD, I insert the text of the Museum Services Act:

H.R. 8677

A bill to provide for the Secretary of the Department of Health, Education, and Welfare to assist in the improvement and operation of museums

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that this Act may be cited as the "Museum Services Act".

FINDINGS AND PURPOSE

SEC. 2. It is the purpose of this Act to ease the financial burden borne by museums as a result of their increasing popularity with the public; to assist museums in modernizing their methods and facilities so that they may better be able to preserve our cultural, historic and scientific heritage; and to encourage and assist museums in their educational role, in concert with formal systems of elementary, secondary, college and university education and in programs of nonformal education for all age groups.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. (a) There is authorized to be appropriated to the Secretary of Health, Education and Welfare (hereinafter referred to as the "Secretary") the sum of $40 million for the fiscal year ending June 30, 1972, and for the next two fiscal years, for carrying out this Act.

USE OF FUNDS

SEC. 4. (a) The funds appropriated under section 3 for a fiscal year may be used by the Secretary for making grants to museums—

(1) to support projects assisting in the renovation of museum facilities,

(2) for projects to enable museums to construct or install displays, interpretations, and exhibitions in order to improve their services to the public,

(3) to assist them in developing and maintaining professionally trained or otherwise experienced staff to meet their needs,

(4) to assist them to meet their administrative costs in preserving and maintaining their collections, exhibiting them to the public, and providing educational programs to the public through the use of their collections,

(5) to assist museums to cooperate with each other in the development of traveling exhibitions, meeting transportation costs, and identifying and locating collections available for loan,

(6) to assist programs for improving intermuseum communications

and the exchange of information and ideas relating to museum operations and problems,

(7) to develop and carry specialized programs for specific segments of the public such as programs for urban neighborhoods, rural areas, Indian reservations, penal and other State institutions.

(b) Grants under the section may not exceed 50 per centum of the cost of the program or project for which made.

DISTRIBUTION OF GRANTS AMONG THE STATES

SEC. 5. Grants under this Act shall be distributed among the States in accordance with such equitable criterias as the Secretary shall prescribe, but the total of payments from the appropriations for any fiscal year under this Act made with respect to museums in any State may not exceed an amount equal to 12½ per centum of such appropriations.

ADVISORY COMMITTEE ON MUSEUMS

SEC. 6. There is established in the Office of the Secretary an Advisory Committee on Museums consisting of fifteen persons representative of museums and their professional organizations. The members of the Committee shall be appointed by the President and shall hold office for three years, except that (1) the members first taking office shall serve, as designated by the President at the time of appointment, five for terms of one year, five for terms of two years, and three for terms of three years, and (2) any member appointed to fill a vacancy shall serve for the remainder of the term for which his predecessor was appointed. The Advisory Committee shall provide information and advice to assist the Secretary in carrying out his duties under this Act.

DEFINITION

SEC. 7. For purposes of this Act, the term "museum" means a public or private nonprofit agency or institution organized on a permanent basis for essentially educational or aesthetic purposes, which, utilizing a professional staff, owns and utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis.

92D CONGRESS
1ST SESSION

H. R. 8677

IN THE HOUSE OF REPRESENTATIVES

May 24, 1971

Mr. BRADEMAS (for himself, and Mr. ROSTENKOWSKI) introduced the following bill; which was referred to the Committee on Education and Labor

A BILL

To provide for the Secretary of the Department of Health, Education, and Welfare to assist in the improvement and operation of museums.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that this Act may be cited as the "Museum Services Act".

FINDINGS AND PURPOSE

SEC. 2. It is the purpose of this Act to ease the financial burden borne by museums as a result of their increasing popularity with the public; to assist museums in modernizing their methods and facilities so that they may better be able to preserve our cultural, historic, and scientific heritage; and to encourage and assist museums in their educational role, in concert with formal systems of elementary, secondary, college, and university education and in programs of nonformal education for all age groups.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. (a) There is authorized to be appropriated to the Secretary of Health, Education, and Welfare (hereinafter referred to as the "Secretary") the sum of $40,000,000 for the fiscal year ending June 30, 1972, and for the next two fiscal years, for carrying out this Act.

USE OF FUNDS

SEC. 4. (a) The funds appropriated under section 3 for a fiscal year may be used by the Secretary for making grants to museums—

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(5) to assist museums to cooperate with each other in the development of traveling exhibitions, meeting transportation costs, and identifying and locating collections available for loan,

(6) to assist programs for improving intermuseum communications and the exchange of information and ideas relating to museum

operations and problems,

(7) to develop and carry specialized programs for specific segments of the public such as programs for urban neighborhoods, rural areas, Indian reservations, penal and other State institutions.

(b) Grants under this section may not exceed 50 per centum of the cost of the program or project for which made.

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DEFINITION

SEC. 7. For purposes of this Act, the term "museum" means a public or private nonprofit agency or institution organized on a permanent basis for essentially educational or esthetic purposes, which, utilizing a professional staff, owns and utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis.

93D CONGRESS
1ST SESSION

H. R. 332

IN THE HOUSE OF REPRESENTATIVES

JANUARY 3, 1973

Mr. BRADEMAS (for himself, Mr. ROSTENKOWSKI, and Mr. PATMAN) introduced the following bill; which was referred to the Committee on Education and Labor

A BILL

To provide for the Secretary of the Department of Health, Education, and Welfare to assist in the improvement and operation of museums.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that this Act may be cited as the "Museum Services Act".

FINDINGS AND PURPOSE

SEC. 2. It is the purpose of this Act to ease the financial burden borne by museums as a result of their increasing popularity with the public; to assist museums in modernizing their methods and facilities so that they may better be able to preserve our cultural, historic, and scientific heritage; and to encourage and assist museums in their educational role, in concert with formal systems of elementary, secondary, college, and university education for all age groups.

AUTHORIZATION OF APPROPRIATIONS

SEC. 3. (a) There is authorized to be appropriated to the Secretary of Health, Education, and Welfare (hereinafter referred to as the "Secretary") the sum of $40,000,000 for the fiscal year ending June 30, 1974, and for the next two fiscal years, for carrying out this Act.

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(6) to assist programs for improving intermuseum communications and the exchange of information and ideas relating to museum

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DEFINITION

SEC. 7. For purposes of this Act, the term "museum" means a public or private nonprofit agency or institution organized on a permanent basis essentially educational or esthetic purposes, which, utilizing a professional staff, owns and utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis.

February 7, 1973

Congressional Record—Senate

By Mr. PELL:

S. 796. A bill to improve museum services. Referred to the Committee on Labor and Public Welfare.

Mr. PELL. Mr. President, I am introducing at this time the Museum Services Act. The arts and humanities endowments have done an outstanding job servicing museums within the limited scope that the enabling legislation allows, but I believe that the problems of museums are so extensive and varied that a separate program should be instituted for them.

Presently museums are eligible for funds from several Federal Government sources. The Smithsonian Institution, under the National Museum Act, provides technical assistance, a function it is uniquely qualified to fulfill. Those of us who have studied the problems confronted by museums believe that the arts and humanities endowments should not, given their limited scope and funding, utilize those funds for bricks and mortar, for renovation, new construction—for physical facilities for museums.

The proposed Museum Services Act will provide an across-the-board program of support such as is now available to libraries. This assistance would become the base for a variety of supportive programs of essential value to our Nation's museums.

From my first years in this body, I have seen the concept of Federal aid to the arts and humanities grow from an idea to a viable, publicly supported, quality program, as I have outlined previously. Yet, every study concerned with the future of our Nation's cultural activities reports that they remain in danger. Our per capita expenditure for this type of program compares unfavorably with other civilized nations. When we consider the gross national product of this country, the portion devoted to the support of cultural activities is minimal.

The legislation I am introducing today will not meet the underlying financial stress being faced by the cultural community. It will, however, provide an increased level of support throughout the Nation and perhaps what is more important, maintain, and increase the climate which will be conducive to the development of our cultural growth.

93D CONGRESS
1ST SESSION

S. 796

IN THE SENATE OF THE UNITED STATES

FEBRUARY 7, 1973

Mr. PELL introduced the following bill; which was read twice and referred to the Committee on Labor and Public Welfare

A BILL

To improve museum services.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That this Act may be cited as the "Museum Services Act".

PURPOSE

SEC. 2. It is the purpose of this Act to encourage and assist museums in their educational role, in conjunction with formal systems of elementary, secondary, and post-secondary education and with programs of nonformal education for all age groups; to assist museums in modernizing their methods and facilities so that they may better be able to conserve our cultural, historic, and scientific heritage; and to ease the financial burden borne by museums as a result of their increasing use by the public.

INSTITUTE FOR THE IMPROVEMENT OF MUSEUM SERVICES

SEC. 3. There is hereby established, within the Department of Health, Education, and Welfare, an Institute for the Improvement of Museums Services (hereinafter referred to as the "Institute"). The Institute shall consist of a National Museum Services Board (hereinafter referred to as the "Board") and a Director of the Institute (hereinafter referred to as the "Director").

NATIONAL MUSEUM SERVICES BOARD

SEC. 4. (a) The Board shall consist of fifteen members appointed by the President, by and with the advice and consent of the Senate, and the following ex officio members:

(1) the Director;
(2) the Librarian of Congress;
(3) the Archivist of the United States;
(4) the Commissioner of Education;
(5) the Secretary of the Smithsonian Institution;
(6) the Director of the National Gallery of Art;
(7) the Chairman of the National Endowment for the Arts; and
(8) the Chairman of the National Endowment for the Humanities.

The appointed members of the Board shall be broadly representative of the curatorial, educational, and cultural resources of the United States and of the general public.

(b) The term of office of appointed members of the Board shall be five years, except that—

(1) any such member appointed to fill a vacancy shall serve only such portion of a term as shall not have been expired at the time of such appointment; and

(2) in the case of initial members, three shall serve for terms of four years, three shall serve terms of three years, three shall serve terms of two years, and three shall serve terms of one year.

Any appointed member who has been a member of the Board for more than seven consecutive years shall thereafter be ineligible for reappointment to the Board during the three-year period following the expiration of the last such consecutive year.

(c) The Chairman of the Board shall be designated by the President from among the appointed members of the Board. Eight appointed members of the Board shall constitute a quorum.

(d) The Board shall meet at the call of the Chairman, except that—

(1) it shall meet not less than four times each year; and

(2) in cases where the Director determines that a meeting of the Board is necessary, it shall meet whenever one-third of the total number of members request a meeting in writing, in which event one-half of the total number of members shall constitute a quorum; and

(3) whenever one-third of the appointed members request a meeting in writing, it shall meet, in which event one-third of the appointed members shall constitute a quorum.

Ex officio members of the Board shall not have a vote on the Board.

(e) Members of the Board who are not in the regular full-time employ of the United States shall receive, while engaged in the business of the Board, compensation for service at a rate to be fixed by the President, except that such rate shall not exceed the rate specified at the time of such service for grade GS–18 in section 5332 of title 5, United States Code, including traveltime, and, while so serving away from their homes or regular places of business, they may be allowed travel expenses, including per diem in lieu of subsistence, as authorized by section 5703 of title 5, United States Code, for persons employed in Government service.

(f) The Board shall have the responsibility for the general policies with respect to the powers, duties, and authorities vested in the Institute under this Act. The Director shall make available to the Board such information and assistance as may be necessary to enable the Board to carry out its functions.

DIRECTOR OF THE INSTITUTE

SEC. 5. (a) The Director of the Institute shall be appointed by the President, by and with the advice and consent of the Senate, and shall serve at the pleasure of the President. The Director shall be compensated at the rate provided for level V of the Executive Schedule under section 5316 of title V, United States Code, and shall perform such duties and exercise such powers as the Board may prescribe.

(b) There shall be a Deputy Director of the Institute who shall be appointed by the President and shall serve at the pleasure of the President. The Deputy Director shall be compensated at the rate provided for grade 18 of the General Schedule set forth in section 5332 of title 5, United States Code. The Deputy Director shall exercise such powers as the Director may prescribe, and the Deputy Director shall serve as Director during the absence or disability of the Director, or in the event of a vacancy in the Office of Director. The position created by this paragraph shall be in addition to the number of positions placed in grade 18 of the General Schedule under section 5108 of title 5, United States Code.

ACTIVITIES OF THE INSTITUTE

SEC. 6. (a) The Director, subject to the management of the Board, is authorized to make grants to museums to increase and improve museum services, through such activities as—

(1) projects to enable museums to construct or install displays, interpretations, and exhibitions in order to improve their services to the public;

(2) assisting them in developing and maintaining professionally trained or otherwise experienced staff to meet their needs;

(3) assisting them to meet their administrative costs in preserving and maintaining their collections, exhibiting them to the public, and providing educational programs to the public through the use of their collections;

(4) assisting museums in cooperation with each other in the development of traveling exhibitions, meeting transportation costs, and identifying and locating collections available for loan;

(5) assisting them in conservation of artifacts and art objects; and

(6) developing and carrying out specialized programs for specific segments of the public such as programs for urban neighborhoods, rural areas, Indian reservations, penal and other State institutions.

(b) Grants under this section may not exceed 75 per centum of the cost of the program for which the grant is made.

CONTRIBUTIONS

SEC. 7. The Institute shall have authority to accept in the name of the United States grants, gifts, or bequests of money for immediate disbursement in furtherance of the functions of the Institute. Such grants, gifts, or bequests, after acceptance by the Institute, shall be paid by the donor or his representative to the Treasurer of the United States whose receipts shall be their acquittance. The Treasurer of the United States shall enter them in a special account to the credit of the Institute for the purposes in each case specified.

AUTHORIZATION OF APPROPRIATIONS

SEC. 8. (a) For the purpose of making grants under section 6(a), there are hereby authorized to be appropriated $25,000,000 for the fiscal year ending June 30, 1974, and $30,000,000 for each of the suceeding fiscal years ending prior to July 1, 1977.

(b) For the purpose of enabling the Institute to carry out its functions under this Act, during the period beginning on the date of enactment of this Act and ending July 1, 1977, there is authorized to be appropriated an amount equal to the amount contributed during such period to the Institute under section 7.

DEFINITION

SEC. 9. For purposes of this Act, the term "museum" means a public or private nonprofit agency or institution organized on a permanent basis for essentially educational or esthetic purposes, which, utilizing a professional staff, owns and utilizes tangible objects, cares for them, and exhibits them to the public on a regular basis.

APPENDIX 16

Accredited Museums as of May, 1973

NEW ENGLAND REGION

Wadsworth Atheneum, Hartford, Connecticut
The Marine Historical Association, Mystic, Connecticut
New Britain Museum of American Art, New Britain, Connecticut
Yale University Art Gallery, New Haven, Connecticut
The Mattatuck Historical Society, Waterbury, Connecticut
Mid-Fairfield County Youth Museum, Westport, Connecticut
Wethersfield Properties, Wethersfield, Connecticut
William A. Farnsworth Library & Art Museum, Rockland, Maine
Mead Art Building, Amherst, Massachusetts
Children's Museum, Boston, Massachusetts
Isabella Stewart Gardner Museum, Boston, Massachusetts
Museum of Fine Arts, Boston, Massachusetts
Museum of Science, Boston, Massachusetts
Merrimack Valley Textile Museum, North Andover, Massachusetts
Essex Institute, Salem, Massachusetts
Peabody Museum of Salem, Salem, Massachusetts
Connecticut Valley Historical Museum, Springfield, Massachusetts
Old Sturbridge Village, Sturbridge, Massachusetts
Wenham Historical Association and Museum, Wenham, Massachusetts
Cardinal Spellman Philatelic Museum, Weston, Massachusetts
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
John Woodman Higgins Armory, Worcester, Massachusetts
Newport Historical Society Museum, Newport, Rhode Island
Bennington Museum and Topping Tavern Museum, Old Bennington, Vermont
Fairbanks Museum of Natural Science, St. Johnsbury, Vermont

NORTHEASTERN REGION

Delaware Art Museum, Wilmington, Delaware
Hagley Museum, Wilmington, Delaware
The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware
Daughters of the American Revolution Museum, Washington, D.C.
National Museum of History and Technology, Washington, D.C.
The Octagon, Washington, D.C.
The Baltimore Museum of Art, Baltimore, Maryland
The Peale Museum, Baltimore, Maryland
Walters Art Gallery, Baltimore, Maryland
Morris Museum of Arts and Science, Convent, New Jersey
Montclair Art Museum, Montclair, New Jersey
The Newark Museum, Newark, New Jersey
The New York Botanical Garden, Bronx, New York
The New York Zoological Park and New York Aquarium of the New York Zoological Society, Bronx, New York
The Brooklyn Museum, Brooklyn, New York
Buffalo Museum of Science, Buffalo, New York
Vanderbilt Museum of the Suffolk County Museum Commission, Centerport, New York
The Fenimore House, The Farmers' Museum, and The Carriage & Harness Museum of The New York State Historical Association, Cooperstown, New York
Guild Hall, Inc.—Museum Section, East Hampton, New York
Heckscher Museum, Huntington, New York

Sleepy Hollow Restorations, Inc., Irvington, New York
Herbert F. Johnson Museum of Art, Ithaca, New York
American Museum of Natural History, New York, New York
Museum of Contemporary Crafts of the American Crafts Council, New York, New York
Museum of the American Indian, New York, New York
Museum of the City of New York, New York, New York
The Metropolitan Museum of Art, New York, New York
The New-York Historical Society, New York, New York
The Solomon R. Guggenheim Museum, New York, New York
Whitney Museum of American Art, New York, New York
Shaker Museum Foundation, Inc., Old Chatham, New York
Yager Museum of Hartwick College, Oneonta, New York
Potsdam Public Museum, Potsdam, New York
Campbell-Whittlesey House, Rochester, New York
The Parrish Art Museum, Southhampton, New York
Nassau County Historical Museum, Syosset, New York
Fort Ticonderoga, Ticonderoga, New York
Rensselaer County Historical Society, Troy, New York
Jefferson County Historical Society, Watertown, New York
Westmoreland County Museum of Art, Greensburg, Pennsylvania
North Museum of Franklin and Marshall College, Lancaster, Pennsylvania
Academy of Natural Sciences, Philadelphia, Pennsylvania
Buhl Planetarium & Institute of Popular Science, Pittsburgh, Pennsylvania
Carnegie Museum of Natural History, Pittsburgh, Pennsylvania
Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
Lycoming County Historical Museum, Williamsport, Pennsylvania
The Historical Society of York County, The General Gates House and Golden Plough Tavern, The Log House, and The Bonham House, York, Pennsylvania

MIDWESTERN REGION

Art Institute of Chicago, Chicago, Illinois
Field Museum of Natural History, Chicago, Illinois
The Adler Planetarium, Chicago, Illinois
Early American Museum, Mahomet, Illinois
Lakeview Center for the Arts and Sciences, Peoria, Illinois
Illinois State Museum & Dickson Mounds Museum, Springfield, Illinois
Indiana University Museum, Bloomington, Indiana
Indianapolis Museum of Art, Indianapolis, Indiana
The Children's Museum of Indianapolis, Inc., Indianapolis, Indiana
Ball State University Art Gallery, Muncie, Indiana
Sheldon Swope Art Gallery, Terre Haute, Indiana
Sanford Museum and Planetarium, Cherokee, Iowa
Davenport Municipal Art Gallery, Davenport, Iowa
Norwegian-American Museum, Decorah, Iowa
Charles H. MacNider Museum, Mason City, Iowa
University of Michigan Museum of Art, Ann Arbor, Michigan
Cranbrook Institute of Science, Bloomfield Hills, Michigan
Flint Institute of Arts, Flint, Michigan
Grand Rapids Public Museum, Grand Rapids, Michigan
Kalamazoo Institute of Arts, Gilmore Art Center, Kalamazoo, Michigan
Minneapolis Institute of Arts, Minneapolis, Minnesota
Minnesota Museum of Art, St. Paul, Minnesota

The Science Museum of Minnesota, St. Paul, Minnesota
William Rockhill Nelson Gallery of Art, Atkins Museum of Fine Arts, Kansas City, Missouri
St. Joseph Museum & Pony Express Stables Museum, St. Joseph, Missouri
McDonnell Planetarium, St. Louis, Missouri
St. Louis Art Museum, St. Louis, Missouri
St. Louis Medical Museum, St. Louis, Missouri
Akron Art Institute, Akron, Ohio
Stark County Historical Society Museum, Canton, Ohio
Cincinnati Art Museum, Cincinnati, Ohio
The Taft Museum, Cincinnati, Ohio
Howard Dittrick Museum of Historical Medicine of the Cleveland Medical Library Association, Cleveland, Ohio
The Columbus Gallery of Fine Arts, Columbus, Ohio
Ohio Historical Center of The Ohio Historical Society, Columbus, Ohio
Dayton Art Institute, Dayton, Ohio
Dayton Museum of Natural History, Dayton, Ohio
The Massillon Museum, Massillon, Ohio
The Toledo Museum of Art, Toledo, Ohio
Circus World Museum, Baraboo, Wisconsin
Logan Museum of Anthropology, Beloit College, Beloit, Wisconsin
Rock County Historical Society, Janesville, Wisconsin
Milwaukee Public Museum, Milwaukee, Wisconson
The John Nelson Bergstrom Art Center and Museum, Neenah, Wisconsin
Paine Art Center and Arboretum, Oshkosh, Wisconsin
Marathon County Historical Society, Wausau, Wisconsin

MOUNTAIN-PLAINS REGION

Colorado Springs Fine Arts Center, Colorado Springs, Colorado
Colorado State Museum and six subsidiaries, Denver, Colorado:

1. El Pueblo Museum, Pueblo, Colorado
2. Fort Garland, Alamosa, Colorado
3. Fort Vasquez, Platteville, Colorado
4. Ute Indian Museum, Montrose, Colorado
5. Healy House and Dexter Cabin, Leadville, Colorado
6. Baca House and Bloom House, Trinidad, Colorado

Denver Museum of Art, Denver, Colorado
Denver Museum of Natural History, Denver, Colorado
Historical Museum and Institute of Western Colorado, Grand Junction, Colorado
Greeley Municipal Museum, Greeley, Colorado
Wichita Art Museum, Wichita, Kansas
Wichita Historical Museum, Wichita, Kansas
Nebraska State Historical Society Museum, Lincoln, Nebraska
Sheldon Memorial Art Gallery, Lincoln, Nebraska
Joslyn Art Museum, Omaha, Nebraska
Ernest Thompson Seton Memorial Library and Museum, Cimarron, New Mexico
Woolaroc Museum, Bartlesville, Oklahoma
Museum of the Great Plains, Lawton, Oklahoma
Stovall Museum of Science and History, Norman, Oklahoma
Art Museum of South Texas, Corpus Christi, Texas
Corpus Christi Museum, Corpus Christi, Texas
Dallas Health and Science Museum, Dallas, Texas

Dallas Museum of Natural History, Dallas, Texas
El Paso Museum of Art, El Paso, Texas
Amon Carter Museum of Western Art, Fort Worth, Texas
Fort Worth Art Center, Fort Worth, Texas
Fort Worth Museum of Science and History, Fort Worth, Texas
Harris County Heritage & Conservation Society, Houston, Texas
McAllen International Museum, McAllen, Texas
Carson County Square House Museum, Panhandle, Texas
Marion Koogler McNay Art Institute, San Antonio, Texas
Star of the Republic Museum, Washington, Texas
State Museum of the Wyoming State Archives & Historical Department, Cheyenne, Wyoming

WESTERN REGION

Anchorage Historical and Fine Arts Museum, Anchorage, Alaska
University of Alaska Museum, College, Alaska
Phoenix Art Museum, Phoenix, Arizona
Arizona-Sonora Desert Museum, Tucson, Arizona
Arizona State Museum, University of Arizona, Tucson, Arizona
San Bernardino County Museum, Bloomington, California
Rancho Santa Ana Botanic Garden, Claremont, California
Fresno Arts Center, Fresno, California
San Joaquin County Historical Museum, Lodi, California
Long Beach Museum of Art, Long Beach, California
Los Angeles County Museum of Art, Los Angeles, California
Los Angeles County Museum of Natural History, Los Angeles, California
The Oakland Museum, Oakland, California
Pacific Grove Museum of Natural History, Pacific Grove, California
Diablo Valley College Museum, Pleasant Hill, California
Riverside Municipal Museum, Riverside, California
Fine Arts Gallery of San Diego, San Diego, California
San Diego Museum of Man, San Diego, California
Serra Museum, Library and Tower Gallery, San Diego, California
California Academy of Sciences, San Francisco, California
California Palace of the Legion of Honor/M. H. de Young Memorial Museum, San Francisco, California
Center of Asian Art and Culture, San Francisco, California
San Francisco Museum of Art, San Francisco, California
San Mateo County Historical Association, San Mateo, California
San Mateo County Junior Museum, San Mateo, California
Santa Cruz Museum, Santa Cruz, California
Mission Houses Museum, Honolulu, Hawaii
Honolulu Academy of Arts, Honolulu, Hawaii
Idaho State Historical Museum, Boise, Idaho
Nevada State Museum, Carson City, Nevada
Nevada Historical Society Museum, Reno, Nevada
Columbia River Maritime Museum, Astoria, Oregon
Oregon Museum of Science & Industry, Portland, Oregon
Portland Art Museum, Portland, Oregon
Utah Museum of Fine Arts, Salt Lake City, Utah
Utah Museum of Natural History, Salt Lake City, Utah
Seattle Art Museum, Seattle, Washington
Thomas Burke Memorial, Washington State Museum, Seattle, Washington
Cheney Cowles Memorial Museum, Spokane, Washington

SOUTHEASTERN REGION

The Arkansas Arts Center, Little Rock, Arkansas
Lowe Art Museum, Coral Gables, Florida
Florida State Museum, Gainesville, Florida
University Gallery, Gainesville, Florida
Loch Haven Art Center, Inc., Orlando, Florida
Society of the Four Arts, Palm Beach, Florida
John & Mable Ringling Museum of Art, Sarasota, Florida
Museum of Fine Arts, St. Petersburg, Florida
Norton Gallery and School of Art, West Palm Beach, Florida
The High Museum of Art, Atlanta, Georgia
Augusta Richmond County Museum, Augusta, Georgia
Columbus Museum of Arts and Crafts, Inc., Columbus, Georgia
Louisiana Arts and Science Center, Baton Rouge, Louisiana
New Orleans Museum of Art, New Orleans, Louisiana
Mississippi State Historical Museum, Jackson, Mississippi
Lauren Rogers Memorial Museum, Laurel, Mississippi
The Country Doctor Museum, Bailey, North Carolina
Charlotte Nature Museum, Inc., Charlotte, North Carolina
Mint Museum of Art, Charlotte, North Carolina
Duke University Art Museum, Durham, North Carolina
North Carolina Museum of Art, Raleigh, North Carolina
North Carolina Museum of History and eight of its subsidiaries, Raleigh, North Carolina:

1. Alamance Battleground, Burlington, North Carolina
2. Charles B. Aycock Birthplace, Fremont, North Carolina
3. Historic Bath, Bath, North Carolina
4. Brunswick Town, Southport, North Carolina
5. Fort Fisher, Kure Beach, North Carolina
6. James K. Polk Birthplace, Pineville, North Carolina
7. Town Creek Indian Mound, Mount Gilead, North Carolina
8. Zebulon B. Vance Birthplace, Weaverville, North Carolina

St. John's Art Gallery, Inc., Wilmington, North Carolina
Old Salem and the Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina
Reynolda House, Winston-Salem, North Carolina
Historic Camden, Camden, South Carolina
Gibbes Art Gallery, Charleston, South Carolina
Columbia Museums of Art and Science, Columbia, South Carolina
Greenville County Museum of Art, Greenville, South Carolina
Brookgreen Gardens, Murrells Inlet, South Carolina
Frank H. McClung Museum, Knoxville, Tennessee
Students' Museum, Inc., Knoxville, Tennessee
The VMI Museum, Virginia Military Institute, Lexington, Virginia
The Mariner's Museum, Newport News, Virginia
The Valentine Museum, Richmond, Virginia
Colonial Williamsburg, Williamsburg, Virginia
Ogelbay Mansion Museum, Wheeling, West Virginia

The Accreditation Commission announced on May 8, 1973, that twenty-eight museums were accredited at its May quarterly meeting. These institutions, added to the preceding list, make a total of 251 museums accredited by the American Association of Museums. The twenty-eight new museums are not included in any of the statistical data presented in this book.

NEW ENGLAND REGION

American Clock & Watch Museum, Bristol, Connecticut
Busch-Reisinger Museum, Cambridge, Massachusetts
William Hayes Fogg Art Museum, Cambridge, Massachusetts

NORTHEASTERN REGION

Roberson Center for the Arts & Sciences, Binghamton, New York
Remington Art Museum, Ogdensburg, New York
Memorial Art Gallery of the University of Rochester, Rochester, New York
Rochester Museum & Science Center, Rochester, New York
Suffolk Museum, Stony Brook, New York
Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Philadelphia Museum of Art and the Rodin Museum, Philadelphia, Pennsylvania

MIDWESTERN REGION

Detroit Institute of Arts, Detroit, Michigan
Kresge Art Center Gallery, East Lansing, Michigan
Walker Art Center, Minneapolis, Minnesota
Museum of Art and Archaeology, Columbia, Missouri
Cleveland Museum of Art, Cleveland, Ohio
Allen Memorial Art Museum, Oberlin, Ohio

MOUNTAIN-PLAINS REGION

University of Nebraska State Museum, Lincoln, Nebraska
Maxwell Museum of Anthropology, Albuquerque, New Mexico
John K. Strecker Museum, Waco, Texas
Wichita Falls Museum and Art Center, Wichita Falls, Texas

WESTERN REGION

Santa Barbara Museum of Art, Santa Barbara, California
Santa Barbara Museum of Natural History, Santa Barbara, California
The Art Galleries, Santa Barbara, California
Lyman House Memorial Museum, Hilo, Hawaii
Tacoma Art Museum, Tacoma, Washington

SOUTHEASTERN REGION

Arkansas State University Museum, State University, Arkansas
Brooks Memorial Art Gallery, Memphis, Tennessee
Memphis Pink Palace Museum, Memphis, Tennessee